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*What About the Teacher?**^{*}

IN association meetings and as individuals, we have talked and read and written much in recent years about the objectives of language teaching, the best methods of attaining them, the organization of the curriculum, about techniques and implementation, about equipment and testing and the ASTP. All these are important and need even more study. Yet I am constantly amazed that we neglect so completely the fundamental factor in the whole situation. I am moved to ask bluntly, "What about the teacher?" What about the person who struggles toward the objective; what about the person who translates the method into class activity; what about the person who *uses* the techniques and the equipment; what about the person who *is* the curriculum in the eyes of the student? I think that we will agree easily that the teacher is basic, that he is infinitely more important than the text-book, or the method, or the school equipment, or even the time allowed for instruction. A poor teacher may even retard the normal development of his pupils, in spite of the best possible conditions, while a superior teacher will transcend a faulty text and an ill-advised method, and will compel interest and achievement on the part of his pupils.

Nevertheless, by and large, we have devoted our attention in the last few years to every other phase of our profession except this one basic and fundamental condition of success. In the seven years since the beginning of the war, the *Modern Language Journal*, and our other association journals have not carried a half dozen major articles on the teacher, compared with hundreds on methods and procedures. Yet probably no other period in the history of our profession created more complications, or occasioned more difficulties for the staffing of our language departments. We have flagrantly neglected our duty to maintain the standards of our profession on three major counts—the recruiting, the training, and the placement of *good* teachers. We have handed them over to chance, to commercial agencies, or to people not primarily interested in good language teaching.

In 1892, over fifty years ago, a Committee of Ten on the Curriculum of the Secondary School reported to the National Education Association: "The worst obstacle to the progress of modern language study is the lack of properly equipped instructors." Exactly the same statement can truthfully be made today. We have made progress, of course, but no more than the other subject matters. Let us admit to ourselves in all honesty that the gradual overall proportionate decline in language enrollments has been due

* Address given at the Joint AAT meeting of the National Federation of Modern Language Teachers Associations, at the Hotel New Yorker, Monday, December 27, 1948.

in part to the poor teaching the pupils have received. Parents tell their children of their own unsatisfactory experience in a language class, and discourage them from attempting it.

Poor teaching is easily recognizable in any class, but it is a tragedy in a cultural subject, and particularly in the foreign languages. The vocational or utilitarian subjects hold the pupils' interest by the immediate objective in view. Even a poor teacher cannot prevent a high school youngster from enjoying a class in carpentry or cooking. But the quality of the instruction and the personal magnetism of the teacher are the deciding factors in a class where a widening of intellectual horizons is one of the main objectives.

Our only good authority on the training of modern language teachers is the volume prepared for the Modern Language Study by our colleague, Professor Purin, and published in 1929. Although it is now nearly twenty years old, and we have made progress since then, its general conclusions and recommendations are as valid for 1948 as they were then. Professor Purin uncovered conditions which shocked us all, and gave the impetus to a number of progressive reforms; yet I repeat that other subject matters have made distinct improvements in their own fields, and we still run the risk of lagging behind. Everyone should reread Professor Purin's report, and then to bring the statistics up to date, read the very informative article by Professor Curtis Vail of the University of Washington in the October 1945 number of the *Modern Language Journal*.

All of us know some of the elements in a situation which can only be described as bad, but it will do us no harm to review them. In the first place, the state requirements for the certification of language teachers, while greatly improved over 1929, are still quite unsatisfactory. Professor Vail gives a complete list of requirements in 1942; I do not know of any survey since that date. At that time, 1942, nineteen states certified a person to teach a foreign language class if he had studied the language for only two years or 12 semester hours. Ten more states required less than three years. In many of these, high school courses could count as part of the required total. In only 19 states was a minimum of three years combined high school and college required; and in only nine states was a minimum of four years of study required. Back in 1929, Professor Purin recommended that all states should require for a teaching minor 20 semester hours in college after a two year high school course. In 1942, only one state had met this requirement. There were still four states with *no* specific requirement for their language teachers. Most states now require a college major or a minor in the language to be taught; but the average number of semester hours specified for a college minor is less than 15, or two and a half year-courses.

This is all the more cause for dismay when we realize that in many cases, the prospective teacher has not begun the language in high school. He may well have begun his major subject in high school, but probably not his minor subject. There is a vast difference between the minimum college

preparation in languages and that in English or mathematics or American history, fields where the teacher has already a foundation of two, three, or four years of elementary training. To say it another way, a language teacher in a second-year class has often reached the practical limit of what he himself has been taught, and his only advantage over the class lies in the number of times he has taught it. Is there any wonder the two-year course has to be considered terminal in so many high schools!

Another serious threat to the standards of teacher training lies in the number and variety of subjects which a teacher is required to teach. A statement of semester hours required for a major means little, evidently, unless he is teaching his major subject. Let us not delude ourselves that this is true in even a large proportion of the cases. Except for the older teachers in the larger cities, it is definitely uncommon for a teacher to have classes in only one subject. The great majority of high school teachers in the towns and villages regularly teach two and often three subjects. Much of their work therefore lies in their minor field; and indeed they are fortunate if they had a college minor of 12 hours in the subjects they are called upon to teach. Latin and English with the modern foreign languages are the most common combinations, but the smaller schools show a weird mixture of languages with social studies, general science and mathematics. Add to these the extracurricular demands, unofficial but distracting and time-consuming, of coaching the debating team, editing the school paper, and so on. It is by no means true, even among the states where the paper requirements for a teaching certificate are the highest, that the language teacher is treated as an expert and a specialist in one subject.

The difficulties and dislocations of the war years since 1940 have caused a grave deterioration in the standards represented by our theoretical requirements. For eight years, the certifying boards have not been able to do what they say they do, and the quality of our teaching staff has slipped badly. The chief cause was the shortage of teachers. Thousands of them, women as well as men, went into the armed services. The situation was aggravated by the violent fluctuations in the enrollments in the various subject matters. French dropped suddenly after the defeat in 1940; German declined, though less markedly; Italian almost disappeared, while Spanish took a sudden spurt upward. At the same time, high schools and colleges urged students to specialize in physics, mathematics, chemistry, in order to obtain deferment or better treatment in the armed forces. Consequently, we found French teachers instructing physics classes, German teachers doing mathematics, music teachers handling Spanish classes, enrollments in languages refused because the regular teacher was too busy supervising chemistry laboratory; and a whole weird hysterical chaos in which certification requirements were completely forgotten.

Even where the semblance of conformity was kept, temporary certificates were issued by state offices on request of the school principal. The

number of states granting blanket or unspecialized certification to teachers decreased between 1925 and 1942 from 36 to 3, a remarkable improvement due in part to Professor Purin's report. Yet the war situation in effect voided the requirements, and we have not yet recovered from the blow. Even now, a language teacher on permanent tenure, confronted by a decrease in his Spanish enrollment, dares not refuse to take a class in some other subject in the curriculum, in which he may have had but two years in high school himself.

Conversely, and what is more dangerous for us, a principal or a school board in a small town, confronted with the necessity of hiring a teacher for two classes of English, two of social science and two of French, frequently finds it easiest to get a woman who has majored in English, minored in some sort of social science, and who has had two years of French in high school and one in college. With the present shortage of teachers, the state board cannot insist on anything better, and the candidate is hired, with the results that you can guess. Knowing that she is poorly prepared for the language classes, and with little interest in them, she keeps up appearances for two years. At the end of that time, the French enrollment drops below the economical minimum, the classes are abandoned, and the problem is solved. Even if she were strongly interested in the language classes, the situation allows her no time and provides no incentive for self-improvement.

New York State, just before the beginning of the war, announced its five-year plan, which would require the equivalent of a year of graduate study for a permanent certificate. The war prevented its going into effect, and the shortage of teachers is still too great to permit its enforcement. It seems likely that the shortage of qualified teachers will continue for some time. Most of the teachers who went into military service are back now, except for a small percentage of veterans who are still pursuing graduate work on their G.I. credits. They will all be back within two years. During the war, however, practically no one in our colleges was preparing to teach languages. The situation has improved slightly, but it is still not back to normal. The Federal Office of Education reports an alarming trend in the decline of enrollments in the teachers' colleges. This fall, first-time enrollments in universities and professional schools declined 3%, while those in teachers colleges declined 7.3%. Also to be noted is the fact that while men outnumber women 3 to 1 in the overall college population, the ratio is even in the teachers' colleges.

The general teacher-recruiting and training situation has been desperate for several years, and most of our universities and national associations (except the language associations) are awake to the need. This in itself is encouraging. The National Education Association held an Education Week in November, and announced a ten-point program which includes federal aid for public elementary and secondary education in every state; teacher

recruitment "to attract persons of adequate scholastic ability, high character and outstanding personality to the profession of teaching . . . with financial help when necessary"; and standards with the following recommendation, "To insure competent teachers, these standards should be adopted: (a) The minimum educational qualification for all teachers shall be the bachelor's degree, with an in-service requirement of additional work toward a Master's degree or its equivalent; (b) The issuance of emergency certificates shall be discontinued; (c) Minimum salaries with adequate annual increments shall be established, which compensate for thorough professional training."

All this is excellent, and should give us the incentive to tackle our own problems more positively. We know from experience that the N.E.A. is not primarily interested in foreign languages. In these reforms just mentioned, it is chiefly concerned with the tragic shortage of one hundred thousand elementary school teachers each year for the next ten years. Nine million more children are expected to be enrolled in school in 1957 than in 1947. We should be thinking about our share of this burden of an increasing population, and an increasing awareness of our international responsibilities. But we should not expect that the Government, or the N.E.A., will assist us or protect us more than the other subject matters. In fact, we shall probably get less than what we consider our share of attention. This is sober truth: that if the recruitment, training, and placement of modern language teachers is to be improved in the coming years, over the present entirely unsatisfactory situation, we shall have to do the job largely by ourselves. Our national associations and the National Federation must stop leaving them to accident, to our rivals, and to local circumstance; we must interest ourselves officially, positively, and with an organized program, in these fundamental factors of our professional survival.

What must we do? I have indicated that it is a three-fold problem. Let me take up the parts in order. The first is recruiting the best teachers for tomorrow. For several years we have known that our best pupils were not going into teaching. We have blamed a variety of reasons—low salary, military and government needs, the glamor of international work, etc. All these operated, it is true, but I doubt if we competed as vigorously as we might have. Yet regardless of the past, we now have a duty and a golden opportunity. Salaries are better, not munificent, but at least we can compete with office and store jobs. Government and international agencies are employing comparatively few new people. This is our chance to "sell" the advantages of our profession, if we really believe in it. Let us persuade these idealistic twentieth century youths that they can do more for international understanding in a modern language classroom than typing abstracts at Lake Success, or as stewardess in a New York to Rio airliner.

Solemnly, I lay it upon the conscience of each one of you that we must recruit, convert, yes proselytize the future teachers of modern languages. We must single out our best students, not necessarily those with the highest grades, but those with the keenest, best-balanced minds; those with the richest, most engaging human personality, those of high character and ideals, those who are seeking a life of service in a great cause rather than wealth or political importance. We must convince them that a career as a teacher can challenge their best effort, and can reward them with human compensations—"unseen harvests"—far beyond those of most careers, in addition to an adequate living, long vacations, a chance for continued intellectual growth, a respected place in the community of public servants, and the opportunity to work with young minds at their most formative period. They will not know these things unless we tell them, and show that we believe them. Let us remember that our actions speak louder than our words. Children seldom adopt the profession of their fathers probably because the father is always grumbling at home about the disadvantages of his job. The teacher who consistently demonstrates to his class that he would rather be teaching that class than doing anything else in the world is the best recruiting agent for future teachers.

There are many practical things we can do in an organized way to interest future teachers. Contests at various levels, with the award of prizes, especially scholarships for further study, are most effective. I commend as a pattern for the other associations the well organized AATF contest with the thousands of awards that are so encouraging to students. The Great Neck, Long Island, Teachers' Association has published an attractive booklet addressed to its seniors, entitled "Have You Thought of Teaching?" which states in very practical fashion the facts about a teaching career. I recommend the idea to every school. Organized vocational counseling is the most important of all; unfortunately most trained vocational counselors have little special knowledge of languages nor of the particular qualifications desirable. Again it comes back to us, without escape. We ourselves must pick out from our own classes the pupils who would make the finest representatives of our profession, then take a personal interest in their plans, discuss in frank fashion the advantages and disadvantages, win them over, and then counsel with them as to the best course of training to follow.

The second step is the training of the prospective language teacher. We shall all agree that the study of the language should be begun in high school, and even in graded school. Complete language mastery is a psychological and muscular habit, as well as an intellectual discipline, and like all habits, it takes time to build. Seven years of work with a foreign language is not too much to give the teacher complete confidence and ease even in the classroom use of the language. The ideal bi-lingual skill would require far more.

The prospective teacher next enters college, with a thorough foundation in the pronunciation, the grammar and syntax of the language, with a fair reading vocabulary, with some ability to use the language orally, and with some introduction to the geography, history, and institutions of the foreign country. It is in the college program that the trouble begins. There is in our colleges today no standard training syllabus for the language teacher. On the contrary, there exists an extraordinary diversity of heterogeneous, un-standardized courses which are accepted for a language major or minor, but which have little value in preparing a teacher. For this reason, the usual statement of required training in semester hours is practically meaningless. So great is the variation in program as well as in quality between different institutions that twelve hours in one may be better preparation for teaching than 36 in another. I have admitted students to the Middlebury French Summer School who had graduated from reputable colleges with a major in French and 30 semester hours in the subject, yet who could not understand the simplest conversation in French, much less take part in it, and who could not read a printed page of French aloud correctly; I admitted them, because they were teachers of French, and desperate to remedy their shortcomings.

The wide variation in actual ability between teachers who have conformed to the same mechanical requirements is highlighted in an article in *Modern Language Journal*, February 1941 by Miss Spaulding of the Co-operative Test Service. Reporting on the achievement of over 400 language teachers who took the National Teacher Examination in March 1940, she comments on the differences in degree of mastery shown. "The distribution of scaled scores for French shows that there were half a dozen candidates, presumably prepared to teach French, who were able to answer fewer than one tenth of the questions on this test,—a test including a number of quite easy questions. Included in this same group are a half a dozen candidates who were able to answer seven eighths or more of these questions, some of which were quite difficult."

New York State and Connecticut are the only two states which to my knowledge supplement the quantitative requirement with an examination to test the candidate's real fitness to teach a language. Their qualifying examinations, generally well-made and adapted to the purpose, have not been graded with undue severity, but the heavy record of failures, even among students who had good grades in college, is a sad commentary on the ineptness of the college training program. I heartily wish that other states would adopt similar qualifying examinations.

The chief reason for this bad state of affairs, aside from wide variations in quality of instruction, is that there exists a serious confusion in the usual college course between three legitimate objectives—a general liberal arts education, preparation for graduate school, and preparation for an immedi-

ate vocation, which means in the case of a language major, teaching in a secondary school. Students who major in languages for a general liberal arts education are not much concerned with the use of the language oral or written; they wish primarily to read fluently, masterpieces of the literature, books on the civilization and culture, institutions, and contemporary political and economic problems of the foreign country. Students who major in languages with the purpose of going to graduate school to work for a doctorate are urged to specialize in literary history and criticism; they get some philology if possible, a course in civilization and institutions, but rarely feel that it is wise to bother with the spoken language or composition; they will be college teachers and, of course, will never have to teach beginning classes (so they think). Now since these two groups outnumber the students who announce that they wish to teach in secondary schools, and since a college can offer only a limited number of courses, the usual language curriculum of a liberal arts college is made up of courses in literary history and literary criticism, with lectures and discussions in English, so as to be available to all students, not only to those majoring in the language. There is sometimes, but not always, a one-semester course in phonetics, usually watered down by being combined with work in conversation and vocabulary. Not a dozen colleges in the country offer a course in stylistics and really advanced composition at the senior level. If we judge by the almost complete lack of a specific program, liberal arts colleges and the great universities are not particularly interested in preparing people to teach elementary language courses. The teachers' colleges, on the other hand, with some exceptions like those in Columbia and Ohio State, are generally small institutions concerned with giving education courses, and are not staffed to give specialized work of an advanced nature in modern languages.

Another danger is now threatening the proper training of teachers in a liberal arts college—that is the general education program. This concept has been highly publicized, and is being adopted in many places. Its usual effect is to devote the first two years of college work to a rigidly prescribed course of study of broad background character—introductory or survey or appreciation courses in the various branches of knowledge. Sometimes a course in language is tolerated, but usually not, because it does not correspond to the definition of general education. Only at the beginning of the junior year is the student free to specialize, and these last two years are devoted entirely to specialization. In addition to having grave doubts about the psychological and pedagogical efficiency of such a system, I wish to point out that it is a mathematical impossibility for a student to get 30 semester hours of a major, 18 hours of a minor and 15 hours of education into two years of college, even if he resigned himself to doing nothing else. Valuable courses in such related subjects as European history, foreign politics, and English literature must be discarded entirely. I still believe that a liberal arts college is the best place to train broadly educated, inter-

esting and cultured teachers; but I urge you to be on your guard against some rather unexpected and insidious after-effects of a too hasty adoption of the general education fad.

Since neither a college degree nor a specified number of semester hours are any guarantee of adequate training for teaching, what is an ideal program for the preparation of a language teacher? Even the titles of courses are misleading, because we need to know most of all the content of the course and how much of it the student has absorbed. Nevertheless, at the risk of appearing dogmatic, I shall mention a few elements which I consider vitally necessary in the training of a good teacher, and which are too often ignored or passed over too rapidly.

1. A thorough training in the pronunciation of the foreign language. This is best done by a scientific study of phonetics, carried to a fairly advanced stage. The intonation of whole sentences, voice inflection and expressive diction should receive attention, instead of limiting the analysis to sounds and single words. American patterns of accent and intonation should be completely eradicated.
2. Acquisition of oral facility should be speeded and encouraged by conducting all or nearly all of the language department classes in the foreign language, especially the courses in literature and civilization. Conversation classes which concern themselves with tourist phrases and small talk fall far short of giving a future teacher the confidence and ease of expression which he needs in class. We cannot hope that a young teacher will be bi-lingual or have near-native fluency. It is possible, however, in four years of college, if the classes are *all* taught in the language, to give him a certain correctness and confidence born of the habit of discussing mature topics in the foreign tongue.
3. A complete familiarity with the grammar and syntax of the language, to an advanced stage. This must go farther than a review of second-year grammar and composition. It must banish entirely the careless mistakes in forms, agreements, and word order; these things must become second nature by dint of long practice. The well-trained teacher must also know what are sometimes called the "finer points of style," but which are really the distinguishing features of the language as written by a native. He should study grammars published in the foreign country, and translate English stylists into the language under careful instruction. Only then is he a master of the foreign expression. Colleges should be urged to give such courses at the senior and graduate level.
4. A thorough knowledge of the foreign country and its civilization, from all aspects. Here we must learn a lesson from the "area" programs developed during the war. A teacher cannot really understand the geography of a country without knowing its geology, nor its cultures without knowing its geography and its products; nor its liter-

ature without understanding the problems of its political development, its religion, and its philosophy. All these basic facts should be learned, not as a Baedeker catalogue, but as interesting, well-coordinated explanations of a great modern people—the point of departure for international understanding on something other than a sentimental basis.

5. Without disparaging the great importance of literary history and criticism, the ideal course of training should stress the development of ideas, the contributions to a Western culture which is also our own, the growth of various interpretations of man and society. It should prepare the teacher to understand and then show each pupil, even in a public high school, how his readings in the foreign literature have a meaning for him today, how they can contribute to a richer and more human experience in his own American village in the 20th century. This takes scholarship and creative imagination of a high order, but we have no right to expect that we can interest high school pupils or even the average college student with the dry bones of historical categories or accumulations of research data.
6. An adequate introduction to the special methods and techniques of teaching modern languages, preferably his major language. He should be familiar with recent progress in the field, should be informed on the newest approaches, materials and equipment, so that he can more readily develop his own personal method, as he will surely do sooner or later. The well-trained teacher should be prepared and urged to participate in the activities of his professional organization, to serve on committees, especially those in his own school which are studying curriculum revision (and what school is not?). We language teachers have long made the fatal mistake of turning up our noses at these committees, until the moment, too late, when we found ourselves revised out of our jobs, because our field was not represented and defended in the deliberations. It is a disagreeable, time-consuming chore, but we would be asked more often if we showed that we were qualified and willing to participate.
7. Continuing in-service training. When the young teacher pockets his diploma and opens his classroom door for the first time, his real job-learning has just begun. A teacher, even more than most professions, must never stop growing and learning, or decay inevitably sets in.

Hundreds of opportunities exist for summer study and for graduate work, whether or not they lead to further degrees. Foreign travel and study is a real necessity; no teacher can consider his training well-rounded until he has been there and seen for himself the things which he teaches. Opportunities for foreign study are multiplying now, and thousands of the most progressive are taking advantage of them. I am confident that the new Middlebury plan

for a Graduate School of French in France will solve some of the problems for teachers in service. Some states require further in-service study at regular intervals, and compensate for it by salary increments. This should become a general practice.

Recruiting and training are, then, the first two steps toward securing competent teachers. The other aspect of the problem is their proper placement. By this, I mean seeing to it that good teachers, well-trained, are given the opportunity to use their talents to advantage, preventing them from being required to do what they cannot do well, and also preventing poorly trained teachers from occupying their rightful place.

In the first place, if we are to insist on training experts, we must also insist that they be treated as experts. The proper training of a foreign language teacher requires a longer time and a larger expenditure of money than for almost any other teacher. He is a specialist in a very real sense, but in the majority of small high schools, he is treated like a general practitioner, expected to be able to teach any language on occasion, or even any other subject in the curriculum if the language enrollment fluctuates. We need and must work for a definite understanding with school administrators that a language teacher will not be asked to teach more than two subjects, his major and a minor. We must also continue to work for a salary schedule which will attract and hold experts, a salary which will permit their specialization and continued in-service study.

In the second place, we must eliminate as rapidly as possible, sympathetically but without hesitation, those who are teaching in language classes without proper competence. It cannot be done suddenly, but we must realize that every one of them is unwittingly betraying us to the public by poor workmanship. We shall never attract the finest recruits nor secure proper treatment for experts as long as we accept in our ranks the ill-fitted, the incompetent, and the Jacks-of-all-trades. For this purpose, I recommend that our associations urge upon the Boards of Education in all states the adoption of more positive certification requirements. Among them should be the following:

1. The abolition of all blanket and emergency certificates. No one should be allowed to teach a language in which he is unprepared, no matter how great the need.

2. Certificates to teach languages should be granted only on completion of the following program: (I quote from Professor Purin's report of 1929) "For the major language, in addition to two years of high school work, 30 semester hours, of which 16 have been devoted to the language, and 14 to literature; for a minor language, in addition to two years in high school, 20 semester hours, of which 12 should be allotted to the language and 8 to literature."

3. As rapidly as possible, states or cities should adopt a qualifying oral

and written examination for language teachers, on the model of New York State and Connecticut, as a better test of a teacher's competence than the completion of a certain number of semester hours.

In the third place, our associations should interest themselves actively in the placement of teachers, that is, bringing together the available teacher and the vacancy. I do not believe that we should attempt to displace the commercial teachers agencies, nor that we should "go into the business." Nevertheless, I congratulate the AATF on the initiative it has shown in establishing its Placement Bureau, and the director, Professor William Marion Miller in the energy he has shown, and the success which has rewarded his efforts. The establishment of such an organized bureau in each of our associations would give us not only an opportunity to serve our members, but also a valuable source of information about the placement situation in general, a lever to bring about more careful placement by the commercial agencies, and the right to speak with authority when we advocate reforms to some State Board of Education.

It should be noted, however, that I do *not* advocate that the AATs, nor our Federation, attempt any system of accreditation or certification of our own, nor that we administer any form of qualifying examination to our own members or others. We do not exist as official bodies for that purpose; we would not have the authority to enforce the results; and the passing of exams or the accrediting procedure could too easily become a racket tied up with the collection of our membership dues. Strict certification and qualifying examinations are most necessary to improve the standards of our profession, but they should be entirely in the hands of the official state or other administrative authorities.

We have been considering a basic factor of our profession: the modern language teacher, his recruitment, his training, his placement. I believe that the situation in regard to all three is quite unsatisfactory; that we have been drifting and doing nothing; and that action is necessary.

I recommend that each association represented here appoint a strong Committee on Teacher Recruitment, Training, and Placement. I recommend also that the National Federation of Modern Language Teachers Associations appoint a similar committee, which can serve to coordinate the efforts of the separate associations. This would be an excellent activity to bring the AATs together in a common effort.

The duties of these committees would be as follows:

1. *Recruitment*

- a. To cooperate with the NEA and other agencies in choosing and recruiting as teachers the young people of the ablest minds, richest personality, and strongest character.

- b. To prepare and distribute leaflets and other information on the advantages and rewards of a career as a teacher of modern languages.
 - c. To conduct a constant campaign to urge all teachers in high school and college not to neglect this important aspect of their work, with the aid of scholarships, prizes, and organized vocational counseling.
2. *Training*
- a. To prepare statements of standard programs of training which would be considered adequate for the preparation of effective modern language teachers. Such statements should not stress minima nor optima, but should present a reasonable, feasible program ready for adoption by state boards. Not a total of semester hours, but the content of recommended courses should be the basis of a program.
 - b. To bring pressure to bear on college departments of modern language to make the recommended program available and suitable for modern language majors, adaptable also for minors, distinguishing clearly between prospective secondary school teachers and pre-doctoral candidates.
 - c. To develop still further the opportunities for in-service training, both in this country and abroad, to publicize them among young teachers, and to organize aid for such work in the form of scholarships and expert advice.
3. *Placement*
- a. To organize in each association a placement bureau or placement counseling service for younger members, chiefly to inform them about types of positions, requirements, and salaries.
 - b. To bring pressure to bear upon state boards and other certifying agencies to eliminate emergency certificates as rapidly as possible, and to adopt higher standards of certification, in terms of the recommended program of training.
 - c. To urge the adoption of a qualifying oral and written examination for language teachers, and to offer assistance and cooperation in its form and administration.
 - d. To work for an understanding with all school administrators that a teacher will not be required to teach more than two subjects.

Here is a challenging program, with many aspects which I have not mentioned. It will require much hard work. The need is there, and the possibility of great service. I submit it to you with confidence.

STEPHEN A. FREEMAN

Middlebury College

How Goethe Learned Languages

ON the occasion of the bi-centenary of the birth of Goethe, it is interesting to re-examine that distinguished poet's knowledge of foreign languages. It is particularly fascinating to do so, in view of the fact that he comments with considerable detail on his study habits in his charming autobiography, "Dichtung und Wahrheit."¹ Of course, we are dealing with a highly exceptional case, since Goethe was not only one of the greatest minds produced by Europe, but was endowed with an unusually high linguistic aptitude.

The child was fortunate in receiving his first formal instruction from a sensitive and well-educated lady. In the fall of 1752, just after passing his third year, little Wolfgang entered the *Kleinkinderschule* of Frau Maria Hoff, née Beynon, who spoke French fluently. She was an attractive personality who readily won the boy's affection. Many years later he commented, with reference to teachers and learning, "*man lernt nur von dem, den man liebt.*" He stayed with Frau Hoff for three years.

His only other contact with public education, which was not esteemed very high at that time, was less agreeable. With unpleasant feelings he recalls the blows dealt out by the severe schoolmaster² and the horseplay of his schoolmates. When after nine months he came down with the small-pox, he was withdrawn, henceforth to be educated at home by private tutors.

In the cultured Goethe home, where scholars, musicians and artists were daily guests, the head of the family personally undertook the education of his young wife and their two children. In fact, Goethe's mother, who was 21 years the junior of her husband, received instruction in Italian, French and music.

The royal councilor maintained a veritable miniature university in the spacious house in the Hirschgraben. There were well-stocked collections and an ample library. Local artists set up their easels in the attic and for weeks produced oil-paintings, since the councilor felt that local talent should be encouraged. The *Herr Rat* spoke French fluently, kept his account books in Latin, and for several years was occupied with the preparation of an Italian account of his trip to Italy. At intervals, for relaxation, the Neapolitan who aided him, was called upon to sing Italian arias, for which the *Frau Rat* played the accompaniment. The children were constantly around, and so it happened that the boy sang Metastasio's "Solitario, o bosco ombroso,"

¹ Especially in Book I and Book III.

² Johann Tobias Schellhaffer.

before he knew what the words meant. Signor Giovinazzi³ also gave the children lessons in Italian, which inspired the boy to try his hand at the text for an opera, *La sposa rapita*. His delighted father praised his verse but was somewhat critical of his prose. The councilor was so deeply interested in the language that he himself taught it to little Cornelia. Wolfgang, who was supposed to be doing his Latin homework in the same room, listened over his textbook to the Italian, and remarks that he "learned the language playfully as it were, since it seemed a gay variation of Latin."⁴

The latter was the basis of all his foreign language studies. He had begun Latin at the age of eight, receiving instruction several times a week from a theological candidate, Scherbius, the son of a Turk. He made rapid progress and we have many examples of the youngster's work.

One of the most interesting of these exercises is a German-Latin dialogue entitled *Wolfgang und Maximilian*. It reflects the poets' character as well as his proficiency in Latin. Max, the bad boy, wants to cut up during the teacher's absence, but the well-behaved Wolfgang contemptuously rejects this suggestion, whereupon the other attacks him and the two boys get into a scuffle. Another selection, *Pater et Filius* is so good, that the suspicion has arisen that *pater* must have helped his *filius* in composing it.

Scherbius was a skilful teacher; seeing that the boy disliked grammar and possessed a remarkable language-sense, he provided ample practice in original compositions in which the eight-year-old expressed his feelings and impressions in correct and even graceful Latin. His thirst for the dramatic was satisfied with extensive reading in Terence and Plautus. His poetic vein even inspired him to try his hand at verse. He produced an ode commemorating the Descent of Christ into Hell (*Triumphus Christi*) which was acclaimed by parents and friends.

From 1759 on there also appear exercises in Greek, in which language, however, he does not seem to have made as rapid strides as in Latin.

With reference to modern languages, he comments several times in "Dichtung und Wahrheit" that he acquired them without serious study and, "as it were, merely by inspiration." One would be inclined to credit the young genius with phenomenal ability, had not careful investigators discovered records and documents not accessible to the 60-year-old poet when he was writing the reminiscences of his childhood,—records which prove that even a genius must plod to learn a foreign tongue. The two most interesting exhibits are the Latin account book (*liber domesticus*) of the father, and the *Labores juveniles* of the boy. The former reveals the names of a number of tutors—French, Italian and English, who were engaged to instruct the children. It proves definitely that Goethe did not acquire French by sudden inspiration, as he would lead us to believe, but that he

³ A former Dominican monk.

⁴ "Eine lustige Abweichung des Lateinischen" D.u.W. I.

had regular lessons in that language⁵ as well as in Latin, Greek, Italian, English and Hebrew.

Some of the boy's early exercises in dictation, translation and composition were collected and bound in a volume known as *Labores juveniles*. From these neatly written selections we can judge the boy's proficiency in his various languages. His Latin is excellent, his Greek not so good. The earliest sample of his written work in foreign languages is a translation of a verse from Hosea into French, Latin and Greek. His written French is characterized by occasional errors in spelling, and an almost complete disregard of accent marks. This latter weakness, strangely enough, stayed with him for life. He was always impatient of the more or less mechanical details, and sought to penetrate quickly into the spirit of the foreign idiom and its literature.

In fact, Goethe's vivid apperception quickly outstripped the pedestrian efforts of his father and his tutors, who endeavored to teach him rules of grammar which he detested.

He says

Durch schnelles Ergreifen, Verarbeiten und Festhalten entwuchs ich sehr bald dem Unterricht, den mir mein Vater und die übrigen Lehrmeister geben konnten, ohne daß ich doch in irgend etwas begründet gewesen wäre. Die Grammatik mißfiel mir, weil ich sie nur als ein willkürliches Gesetz ansah; die Regeln schienen mir lächerlich, weil sie durch so viele Ausnahmen aufgehoben wurden, die ich alle wieder besonders lernen sollte.⁶

Memorization played a large part in the instruction and the youngster found this rather easy, since the rules of Latin grammar as well as the facts of geography were given in rimed couplets. However, he maintained his hostility toward rules and forms, and claims that he learned French "through use alone."

An excellent opportunity for such learning by use presented itself in 1759, when the French occupied Frankfort and an unusually cultured gentleman, Count François Thoranc, was quartered in the Goethe house. The councilor resented this deeply and withdrew into his shell. Young Wolfgang, however, displaying that open-mindedness and that admiration for everything French which he maintained throughout his long life, made friends with the count and with his aides. Thoranc was a gay, witty and intelligent Provençal who immediately recognized the boy's gifts. He also endeared himself with the population of Frankfort through his humane and kindly regime which lasted two years.

Goethe, who was evidently aural-minded, claims that he quickly acquired a working knowledge of French merely by listening.

⁵ Mlle Gachet, a Huguenot, taught Wolfgang and Cornelia French, 1757-59.

⁶ D.u.W. I.

Auch hier kam mir die angeborne Gabe zustatten, daß ich leicht den Schall und Klang einer Sprache, ihre Bewegung, ihren Akzent, den Ton und was sonst von äußern Eigentümlichkeiten, fassen konnte. Aus dem Lateinischen waren mir viele Worte bekannt; das Italienische vermittelte noch mehr, und so horchte ich in kurzer Zeit von Bedienten und Soldaten, Schildwachen und Besuchen so viel heraus, daß ich mich, wo nicht ins Gespräch mischen, doch wenigstens einzelne Fragen und Antworten bestehen konnte.⁷

An especially fruitful friendship was that with the children of a French actor, Jean Derones and his pretty sister. He met them at the French theatre, to which he had a pass from his grandfather and which he attended almost daily,—with his mother's but not with his father's approval. In a short time he became acquainted with the stage, with actors and with French drama.

In his daily contacts with Derones he had ample opportunity to practice his French, increasing his facility rapidly.

... und ich von ihm, was Sprache und Mitteilung durch dieselbe betrifft, in vier Wochen mehr lernte, als man sich hätte vorstellen können; so daß niemand wußte, wie ich auf einmal, gleichsam durch Inspiration, zu der fremden Sprache gelangt war.⁸

The theatre made a deep impression on him: he quickly became acquainted with the dramas of Racine, Molière, Destouches, Diderot, Maurivaux, etc. by listening and by reading.

Es dauerte nicht lange, so nahm ich den Racine, den ich in meines Vaters Bibliothek antraf, zur Hand und deklamierte mir die Stücke nach theatralischer Art und Weise, wie sie das Organ meines Ohres und das ihm so genau verwandte Sprachorgan gefaßt hatte, mit großer Lebhaftigkeit, ohne daß ich noch eine ganze Rede in Zusammenhang hätte verstehen können. Ja ich lernte ganze Stellen auswendig und rezitierte sie, wie ein eingelernter Sprachvogel.⁹

As in the case of Italian, his poetic soul was moved to produce something in verse and he wrote a pastoral play. Young Derones, however, criticized it adversely and Wolfgang tore it up. This did not discourage the young poet who studied the French playwrights with even greater zest.

The 14-year-old boy was soon confronted by the same difficulty that faces all polyglots—sufficient opportunity to practice his tongues. He solved it, he relates, by composing an epistolary novel in seven languages. The correspondents were seven brothers and sisters in various parts of the world, who exchanged news and impressions. The oldest brother described his travels in a dignified German; the oldest sister wrote of her domestic affairs in a ladylike style. Another brother, a student of theology, corre-

⁷ D.u.W. III.

⁸ Ibid.

⁹ Ibid.

sponded in formal Latin, adding an occasional Greek postscript. A third brother, employed in a commercial house in Hamburg, wrote English; a fourth in Marseille wrote French. An itinerant musician provided the Italian. The youngest brother, a wag, added a humorous touch by writing in Yiddish!

The latter interested the youngster immensely; it led to the serious study of another language, namely, Hebrew. Goethe says,

. . . denn indem ich mir das barocke Judendeutsch zuzueignen und es ebenso gut zu schreiben suchte, als ich es lesen konnte, fand ich bald, daß mir die Kenntnis des Hebräischen fehlte. . . .¹⁰

He begged his father for lessons in Hebrew, giving as his ostensible reason the desire to understand the Old Testament better. The councilor immediately engaged one of the greatest scholars of Frankfort, Dr. Albrecht the *Rector* of the *Gymnasium*, for private lessons

. . . die er mir wöchentlich so lange geben sollte, bis ich von einer so einfachen Sprache das nötigste gefaßt hätte; denn er hoffte, sie werde, wo nicht so schnell, doch wenigstens in doppelter Zeit als die englische sich abtun lassen.¹¹

The Hebrew lessons began in the summer of 1762 and lasted until 1765, possibly with Latin lessons added. The scholarly but eccentric *rector* made a deep impression on the eager young boy. He barely concealed his advanced views regarding biblical criticism under occasional cynical asides, facetious comments and bursts of laughter. Goethe says he enjoyed his evenings in the old man's study. Inspired by the scholar's comments, he read an English Bible commentary which his father had purchased. In the simple Old Testament stories he found an inexhaustible source of literary inspiration which is reflected in his works.

It seems that as early as 1761 Goethe took lessons in Yiddish from a Sergeant Christfreund, a convert. Many cultured people of the time were interested in that tongue and Goethe's father even had a copy of the Yiddish *Judenchronik* in his library. The boy wrote a *Judenpredigt* which critics, however, do not consider particularly good.

The notion that Hebrew was so much easier than English is a curious one. Goethe's father took a deep interest in the latter language and when a Herr Schade, who had spent eight months in England, began giving lessons, he enrolled Wolfgang and Cornelia. The two made such good progress that Schade held them up as models to his other pupils. The councilor himself bought an English grammar July 9, 1762. Wolfgang read "The Deserted Village" and the "Vicar of Wakefield," which he probably found in the library.

He secured much oral practice through his friendship with a young

¹⁰ Ibid.

¹¹ Ibid.

Englishman, Harry Lupton, who liked Cornelia. Goethe's knowledge of British literature was particularly stimulated through contacts with his future brother-in-law, Johann Schlosser. With deep interest he read the works of Young, Thompson, Richardson, Addison and Shakespeare. Later on he even read American books.

From Leipzig, where he had entered the university in 1765, he wrote his sister Cornelia letters in English and in French. However, he did not give up his interest in Italian, as is shown by his mention of such works as Tasso's *Gerusalemme Liberata*, Guarini's *Pastor Fido* and Boccaccio's *Decamerone*. Nevertheless, French continued to be his major interest, as is evidenced by his many verses, prose compositions and translations.

Five of the youth's French poems have come down to us. In one of them, *Vaudeville à M. Pfeil*, he takes sly digs at the tutor hired by his father to correct his French letters from Leipzig, addressing him as "*Grandprêtre de Madame Déesse Grammaire*." The letters, as well as his verses, were on the whole rather good. A French critic, A Chuquet, wrote in 1888:

Il avait alors dix-sept ans, et, vraiment, il connaissait bien, pour son âge, les littératures étrangères: il fait des citations et des allusions qui témoignent d'un savoir étendu; son français et son anglais, vers et prose, sentent l'étranger mais, en lisant ces exercices d'élcolier, on ne peut s'empêcher de dire ce n'est pas mal.

In conclusion, it is evident that Goethe learned his foreign languages at an early age, from native tutors and in a particularly favorable environment. Daily exercises in writing were fortified by much extensive reading of his own choice. He continually had the urge to express himself in writing, preferably in verse. He acquired considerable fluency in Italian and considered French his second mother tongue. Although his written English was a little halting, he read it with ease and understanding. Impatient with rules of grammar, he was nevertheless gifted with remarkable powers of perception, an excellent memory and the indefatigable enthusiasm of the self-learner. Not only did he possess a keen *sprachgefühl* but also an amazing *kulturgefühl*, which made it possible for him to assimilate the spirit of a foreign culture and weave it into his own life and work. For him learning a foreign tongue was not merely acquiring another means of communication, but rather steeping himself in the ideas and ideals of another people.

THEODORE HUEBENER

Board of Education,
City of New York.

Spanish American Books in 1948

BEFORE presenting this review of noteworthy books published in 1948, the compiler wishes to insist on a fundamental point which some readers of the last two yearly bibliographical articles may not have clearly understood: While this is a selective bibliography, it does not in any sense pretend to be a selection of the year's "best books," nor to be a whole-hearted endorsement of the books herein listed. Readers will realize that limitations imposed by time and distance prevent the editor of this section from reading thoroughly and making a seasoned evaluation of each volume published during the preceding year. What is attempted here is a handy survey or guide on which interested students may base their reading or research and then make their own final evaluations.

The criteria of selection should also be restated in order to avoid misunderstanding: (1) Consideration has been given only to books originally written in Spanish by Spanish American authors. Consequently no volumes, however interesting and meritorious, have been included which were written by Spanish authors and published in America; you will find no listing of such outstanding volumes as Pedro Salinas' *La poesía de Rubén Darío* or Rafael Altamirano's *Manual de investigación de la historia del derecho indiano*. (2) For the most part reprints or new editions have not been noted here, unless the work has been a bibliographical rarity or there is some striking feature about the new edition. (3) Believing that his readers are in general not specialists in technical fields, the compiler has not included items of a highly specialized nature. Accordingly, historical and scientific monographs do not appear in these pages. (4) Standing firm against considerable pressure and temptation, no effort has been made to list the myriad poetic productions which crop up every year from relatively unknown authors. While undoubtedly much good verse is thereby neglected, the editor in self-protection has limited himself to general anthologies and volumes by *poetas ya consagrados*.

Data concerning paging, publisher, and price have been entered when it is readily available. The currency noted is usually that of the country of publication and is identified by abbreviations.

The following notes from the editor's day-book, lamentably disjointed, record random facts and impressions about publishing and books in Spanish America during 1948:

Espasa-Calpe, originally of Spain and more recently of Buenos Aires, has established a Mexican affiliate. Result: *Cuautémoc* of Hector Pérez Martínez and *La raza cósmica* by José Vasconcelos have appeared in the mammoth and economical "Colección Austral."

Publishers' lists and periodical literature reveal a plethora of commentary concerning existentialism, a reminder that France has not lost her touch in intellectual propaganda. Hardly a magazine issue fails to record some article about this abstruse subject and the books listed below under "Philosophy" by Fatone, Torre and Vives Estévez are doubtless samples of more to come.

In Mexico we note that the useful "Biblioteca del Estudiante" (Universidad Autónoma de México) has ceased publication with the seventieth volume. Practically everything worthwhile in Mexican literature has been included in these scholarly, readable volumes. Fondo de Cultura Económica continues its unbelievably excellent "Colección Tierra Firme," and at least ten new volumes appeared during 1948, all by top-flight men. They are listed below. The "Biblioteca Americana," published by the same house, included the following volumes during 1948: José Toribio Medina, *Vida de Ercilla* (#6); Andrés Bello, *Filosofía del entendimiento* (#7); *El libro de los libros de Chilam Balam* (ed. by A. Barrera Vázquez) (#8). The "Colección de Escritores Mexicanos" (Porrúa, México) continues in volumes 50-51 with new editions of several novels by Emilio Rabasa, edited with notes by A. Acevedo Escobedo. The Universidad Nacional Autónoma de México completed in 1948 the careful publication of the complete works of Justo Sierra in seven volumes.

In Guatemala works of youthful authors of merit are appearing with government assistance in the publications of "Ediciones 'El Libro de Guatemala.'" See books noted below by Liuti, Monteforte Toledo, and Hernández Cobos.

The outstanding publishing news in Peru during 1948 concerned the flood of books issued by a new firm called "Hora del Hombre" in Lima. There is a notable literary review with that title. Headed by Jorge Falcón, brother of the well-known César Falcón, the new company has published not only anthologies of almost classical Peruvian authors such as Ricardo Palma, Mariano Melgar, Carlos Salaverry, etc., but also new and interesting works by Alberto Tauro, Castro Pozo, José Sabogal, *et al.* (see titles below).

As far as Cuba is concerned, no bibliographer could do his job without the aid of Dr. Fermín Peraza and his *Anuario bibliográfico cubano*, published yearly for the last ten years. It lists in the best bibliographical style all books published in Cuba for the preceding year. In addition, Peraza—relying on his own labor and that of his talented wife—compiles periodical directories of Cuban libraries, periodicals, archives and museums, etc. His address is Apdo. 572, Havana. The Dirección de Cultura of the Cuban Ministry of Education fortunately is continuing its publishing program and 1948 saw the beginning of the eighth series of "Cuadernos de Cultura" which includes such unusual volumes as José Manuel Poveda's *Proemios de cenáculo* (#3) with an introductory essay by Rafael Estenger concerning this strange and

interesting Cuban poet (1888-1926). Also published by the Dirección de Cultura, the seventh volume of the series, "Grandes periodistas cubanos," *Patria y cultura* by Rafael M. Merchán (edited by Félix Lizaso), appeared during 1948. I believe that the readers of this section might find interesting the bulletin, *Informaciones Culturales*, which is likewise a child of the Dirección de Cultura.

In a similar fashion the Venezuelan Ministry of Education has continued its notable "Biblioteca Venezolana de Cultura"; the latest volume to come to my attention is Planchart's *Temas críticos* (see below). All of my readers are doubtless acquainted with the *Revista Nacional de Cultura*, published by the Venezuelan Ministry of Education and one of the best general journals in South America. Volume 58 of the "Cuadernos Literarios" of the Asociación de Escritores Venezolanos, an invaluable series, was Ismael Puerta Flores' *Antonio Leocadio Guzmán, pasión del liberalismo*, published in one volume along with Pedro José Vargas' *Juan Manuel Cagigal, historia de una pasión por la ciencia*.

Notable literary prizes awarded during 1948: In Argentina the Gran Premio de Honor of the Sociedad Argentina de Escritores was given to Ezequiel Martínez Estrada for his *Radiografía de la pampa*. See below for more recent volumes of his. The Argentine Comisión Nacional de Cultura announced the following awards for fiction published 1945-1947: first—Guillermo House, *El último perro*; second—Ernesto Castro, *Desde el fondo de la tierra*; Third—María de Villarino, *Luz de memorias*. It should be noted that among Argentine men of letters there was not unanimous agreement that these were the best choices. In Cuba, the annual Hernández Catá short story prize was awarded to Enrique Alzugaray for a tale entitled *Nemesia Santos*. The Chilean National Prize in Literature for 1948 was won by a poet of the older generation, Angel Cruchaga Santa María. The important "Manuel Avila Camacho" prize in México was given to Carlos González Peña, well-known literary critic, journalist and professor at the University of Mexico. Several of his recent works appear below under "Literary Criticism." The 1947 Lanz Duret prize for Mexican fiction was given to Miguel N. Lira for his *La escondida*, listed below. Poems by Xavier Villaurrutia were awarded the prize in the 1948 *Fiestas de la Primavera* in Mexico City. In Venezuela Mario Briceño Iragorry won the National Prize for Literature for his *El regente Heredia, o la piedad heróica*. Dr. Briceño is an eminent historian and man of letters.

For recommendations and data for the following list the editor owes sincere thanks to the following friends: Harvey Johnson, Northwestern University; Homer Gayne, American Embassy, Mexico; Rosa Montero, Benjamin Franklin Library, Mexico; Irving Leonard, University of Michigan; Mrs. Dorcas Connor, Columbus Memorial Library, Pan American Union; Hugo Rodríguez Alcalá, Washington State College; Mrs. Domingo

O'Cherony, American Embassy, Havana; Fermín Peraza, Havana; José Schnaider, Librería Hispanoamericana, Los Angeles; Abraham Arias Larreta, University of California at Los Angeles.

Fiction

- Araya, Enrique, *La luna era mi tierra*. Imprenta Chile, Santiago, 1948, pp. 320. A novel about life in a Chilean university.
- Augusto, Mario, *Luna en Veraguas*. Panamá, 1948. This book is characterized by one critic as the best novel of the year from a country which is rapidly achieving literary stature.
- Barrios, Eduardo, *Gran señor y rajadablos*. Ed. Nascimento, Santiago de Chile, 1948. This latest work by one of the veterans of Chilean fiction shows a definitely new trend in theme and technique.
- Belmar, Daniel, *Roble Huacho*. Ed. Cultura, Santiago de Chile, 1948. This realistic, almost naturalistic novel is a series of sketches dealing with the less pleasant aspects of rural Chilean life.
- Bernal, Rafael, *El fin de la esperanza*. México, 1948, pp. 191. Price, \$5.00 mex. A novel of mystery, suspense, and rapid action which shows considerable literary merit in the bargain.
- Camino Calderón, Carlos, *Mi molino*. Ed. Lux, Lima, 1948 (?), pp. 250. An evocative, autobiographical novel of the author's youth in the countryside near Lima. Camino is an older author who has also written *El daño*, a novel of witchcraft.
- Gálvez, Manuel, *El santito de la toldería*. Buenos Aires, 1948. A novelized biography of an Indian chieftain, Caferino Namuncurá.
- Gómez Leal, Efraín, *Pirámides sin sombra*. Bogotá, 1948. A collection of fourteen short stories involving psychological problems.
- Lira, Miguel N., *La escondida*. E.D.I.P.S.A. México, 1948. The protagonist of this prize-winning story is Máximo Tépal, hero of the common people of Tlaxcala during the Mexican Revolution. The book has been a best-seller in Mexico.
- Liuti, Augusto, *La antesala del cielo*. Ed. "El Libro de Guatemala," Guatemala, 1948. The young author won a prize with this rural tale laid in northwestern Guatemala.
- López y Fuentes, Gregorio, *Entresuelo*. Ed. Botas, México, 1948. Price \$7.50 mex. The author of *El indio* and *Tierra* forsakes the rural theme for one concerning the Mexican middle class in the cities. Described by one critic as "one of the most notable literary events of recent years."
- Macedo, María Rosa, *Hombres de tierra adentro*. Ed. P.T.C.M., Lima, 1948. A novel of country people living on the slopes of the Andes. It has abundant *costumbrismo* without any notable social criticism. Miss Macedo is also known as the author of *Rastrojo*.
- Marcos Suárez, Miguel de, *Fotulo*. Ed. Lex, La Habana, 1948, pp. 458. Price, \$3.00. The author is an experienced journalist who has some fame as an ironical humorist.
- Marechal, Leopoldo, *Adán, Buenos Aires*. Buenos Aires, 1948. A story about life in Buenos Aires during the last thirty years.
- Monteforte Toledo, Mario, *Anaité*. Ed. "El Libro de Guatemala," Guatemala, pp. 320. A novel of native theme which received the Premio Nacional.
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- , *Entre la piedra y la cruz*. Ed. "El Libro de Guatemala," Guatemala,

- 1948, pp. 302. This somewhat fantastic tale of Guatemalan Indian life was awarded the Premio Centroamericano "15 de Septiembre" for 1947.
- Murillo P., José Neri, *El retorno de la paz*. Ed. Borrasé, San José de Costa Rica, 1948, pp. 265.
- "Olivares del Huerto," *Cuentos lloncos*. Ed. Lux, Arequipa, 1948, pp. 180. Stories of cholo life near Arequipa. Most of them carry a strong note of social protest.
- Pogolotti, Marcelo, *Segundo remanso*. La Habana, 1948, pp. 123. One long story, called a "nivola" by the author, is followed by three shorter tales. Setting: Havana. Style: colorful and somewhat precious. Author: known primarily as a connoisseur of painting.
- Pulido, Obdulio, *Terapaima*. Ed. Elite, Caracas, 1948, pp. 178. A novel about farm life near Barquisimeto.
- Rolón Medina, Anastasio, *El árbol del embrujo*. Ed. "El Arte," Asunción, 1948, pp. 42. A short novel with typical Paraguayan setting.
- Rubín, Ramón, *Cuentos mestizos de México*. Talleres Gráficos de M. Hernández, Guadalajara, 1948. Stories of popular customs continuing an older collection by this author. According to one critic, it is characterized by "la observación directa de la realidad, la inventiva, el buen sentido con que tipos y ambientes son reproducidos."
- Silva, José Joaquín, *Calabozo 51: relatos ecuatorianos*. Ed. Claridad, Buenos Aires, 1948, pp. 115. Stories of proletarian life.
- Urrutia, Alberto F. *El suicidio de Federico MacKay*. Ed. "Las Provincias," Rosario, Arg., 1948, pp. 93. A story of modern life in the provincial city of Rosario.
- Vallejo, César, *Novelas y cuentos*. Ed. "Hora del Hombre," Lima, 1948, pp. 194. This collection of tales about life in Lima, most of them originally published in periodicals, shows that Vallejo was a skilful story-teller as well as a poet. It includes *Tungsteno*, *Fabla salvaje*, and *Escalas melografiadas*.
- Vallenilla Lanz, Laureano, *Allá en Caracas*. Tipografía Garrido, Caracas, 1948, pp. 355. By no means a great novel, this story of the "gente decente" of Caracas is a sample of a reaction against the novel of rural life.
- Vilegas, Víctor Hugo, *El chuño Palma*. Ed. Universo, La Paz, 1948, pp. 170. The story of a humbly-born, idealistic cholo whom fortune favors. He becomes involved in politics and is killed in a revolt. The author is a Bolivian journalist. There is a vocabulary of native terms.

Poetry

- Antología Boliviana*. Ed. Atlantic, Cochabamba, 1948, pp. 213. Selections from contemporary poetry made by the Sociedad de Escritores y Artistas de Bolivia.
- Bayona Posada, Nicolás, *Molinos de viento*. Ed. Minerva, Bogotá, 1948, pp. 115. 51 selections from the poetry of a recognized master.
- Becco, Horacio Jorge and Svanascini, Oswaldo, *Diez poetas jóvenes*. Ed. Ollantay, Buenos Aires, 1948. An anthology of younger Argentine poets with an explanatory essay by Svanascini and a general survey by Becco. Most of the poetry is on the obscure side.
- González Martínez, Enrique, *Vilano al viento*. Ed. Stylo, México, 1948, pp. 223. Price, \$5.00 mex. The latest collection from the pen of one of "the

- grand old men" of Spanish American poetry.
- Huidobro, Vicente, *Últimos poemas*, Talleres Gráficos Ahués Hnos., Santiago, 1948, pp. 89. A small but important book by a famous Chilean poet who died in Paris, January, 1948.
- Lillo, Eusebio, *Obras poéticas*. Sociedad de Escritores de Chile, Santiago, 1948, pp. 287. A selection of the best verse from an outstanding nineteenth century Chilean poet of the Romantic period. Raúl Silva Castro made the choice and wrote the prologue.
- Melgar, Mariano, *Antología*. Ed. "Hora del Hombre," Lima, 1948, pp. 124. An anthology of verse by a pre-Romantic Peruvian writer of the Wars of Independence period. Selection and preface by Edmundo Cornejo U.
- Neruda, Pablo, *Alturas de Machu Picchu*. Librería Neiva, Santiago de Chile, 1948, pp. 47. In spite of its slenderness, this is naturally one of the outstanding Chilean books of 1948. Illustrations by José Venturelli.
- , *Poesías completas*. Ed. Losada, Buenos Aires, 1948. This well-presented volume contains several unpublished poems and is nicely illustrated.
- Palma, Ricardo, *Antología*. Ed. "Hora del Hombre," Lima, 1948, pp. 125. One sometimes forgets that the famous author of the *Tradiciones* was also a capable satirical poet. This selection and the critical introduction were made by Edmundo Cornejo U.
- Pardo García, Germán, *Los sueños corpóreos*. México, 1948, pp. 107. Almost everyone recognizes this Colombian poet, now resident of Mexico, as one of the chosen few and his latest volume does not disillusion his admirers.
- Primera antología poética*. Cochabamba, 1948, pp. 97. This slender volume, which will not be easy to obtain, includes poems from seven contemporary Bolivian authors.
- Reyes, Alfonso, *Cortesía (1909-1947)*. Ed. Cultura, México, 1948, pp. 337. A rather unusual volume which includes occasional verse, mostly by Reyes, written in many countries and under varied circumstances.
- Salaverry, Carlos A., *Antología*. Ed. "Hora del Hombre," Lima, 1948, pp. 121. According to L. A. Sánchez, Salaverry "es el más completo de los románticos peruanos." The brief preface to this selection of his poetry is very illuminating.
- Silva, Víctor Domingo. *Los mejores poemas*. Ed. Zig-Zag, 1948, pp. 291. Those who like poetry with a "nativista" theme will enjoy this anthology of the work of a poet of the older Chilean generation.
- Tauro, Alberto, *La poesía de la historia del Perú*. Ed. "Hora del Hombre," Lima, 1948, pp. 214. An anthology of verse which deals in one way or the other with Peruvian history. The compiler provides an interesting preliminary study.
- Vallejo, César, *Antología*. Ed. "Hora del Hombre," Lima, 1948, pp. 196. A good selection from the work of one of America's greatest modern poets. Critical preface by Edmundo Cornejo U.
- Villaurrutia, Xavier, *Canto a la primavera y otros poemas*. Ed. Stylo, México, 1948. The title poem won the Fiestas de la Primavera prize in 1948. Nine poems, including several beautiful sonnets, follow.
- Vitier, Cynthio (ed.), *Diez poetas cubanos, 1937-1947*. Ed. Orígenes, La Habana, 1948, pp. 248. Price, \$2.00. An anthology of young Cuban "intellectual" poets, including work by José Lezama Lima, Gastón Baquero, Eliseo Diego, and others. Notes by the anthologist.

Drama

- Aguero Vives, Eduardo, *Teatro de ideas*. Ed. Carlos González, La Habana, 1948, 119 pp. Price, \$1.25. A collection of three plays.
- Areiro Lugo, Eusebio, *La epopeya del Mariscal Francisco Solano López*. Talleres Gráficos Minerva, Concepción (Paraguay), 1948, pp. 54. A historical drama by a Paraguayan author.
- Lazo, Agustín and Villaarrutia, Xavier, *La mulata de Córdoba*. Instituto Nacional de Bellas Artes, México, 1948. A one-act operetta with music by Pablo Moncayo. The theme is a legend about a mysterious and charming lady of viceregal Mexico.
- Novo, Salvador, *Don Quijote en la escena*. Instituto Nacional de Bellas Artes, México, 1948. Novo makes his debut as a dramatic author with this adaptation of scenes of Cervantes' novel, which proved especially popular as children's theatre.
- Rojas, Jorge, *La doncella de agua*. Ed. Espiral, Bogotá, 1948, pp. 123. A tragic play with which a fairly well-known poet tries his hand at the theatre.
- Romero Peláez, Celso, *Lincoln, el leñador*. Ed. Tegualda, Santiago de Chile, 1948, pp. 58. An unusual play in three acts.
- Teatro peruano contemporáneo*. Ed. Huascarán, 1948. This is a collection of three prize-winning plays by different authors.
- Vela, Eusebio, *Tres comedias*. Imprenta Universitaria, México, 1948. For those interested in the increasingly rich field of the colonial theatre, this publication of three unpublished plays by an eighteenth century Mexican dramatist with notes by J. R. Spell and Francisco Monterde will be valuable.

Literary History and Criticism

- Anderson Imbert, Enrique, *El arte de la prosa en Juan Montalvo*. Colegio de México, México, 1948, pp. 238. A detailed and documented study of Montalvo's style and subject-matter.
- Arrieta, Rafael Alberto, *La literatura argentina y sus vínculos con España*. Institución Cultural Española, Buenos Aires, 1948, pp. 166. Although these essays are not very profound, they are gracefully written. The format and illustrations of the book are elegant.
- Barrios Mora, José R., *Compendio histórico de la literatura venezolana*. Tipografía "La Nación," Caracas, 1948, pp. 320. A students' manual written with considerable impartiality by a secondary-school principal from Mérida.
- Bonilla, Manuel Antonio, *Caro y su obra*. Imprenta Nacional, Bogotá, 1948, pp. 308. A capable literary appraisal of Colombia's outstanding nineteenth-century scholar and man of letters.
- Cabello de Carbonera, Mercedes, *La novela moderna: estudio filosófico*. Ed. "Hora del Hombre," Lima, 1948. pp. 65. Prologue by A. Tamayo Vargas.
- Caballero Calderón, Eduardo (ed.), *Cervantes en Colombia*. Madrid, 1948. pp. 450. An anthology of essays by Colombian authors concerning Don Quijote and its author. Preliminary study by the editor.
- Centurión, Carlos R., *Historia de las letras paraguayas*. Ed. Ayacucho, Buenos Aires, 1948. Segundo tomo. The first volume of this serious, exhaustive work was noted last year. The author is a Paraguayan historian at present in exile.

- Céspedes Espinoza, Hernán, *Historia de la literatura boliviana*. Imprenta Universitaria, Cochabamba, 1948, pp. 192. An elementary textbook of value to the general reader.
- Cruz Adler, Bernardo, *Veinte poetas chilenos (glosas críticas)*. Ed. San Felipe, Santiago, 1948, pp. 189. Tomo I. A sort of an anthology of critical material concerning Prado, Magallanes, de la Vega, Guzmán Cruchaga, and others, with biographical and bibliographical notes.
- Girard, Rafael, *Esoterismo del Popol-Vuh*. México, 1948, pp. 288. Price, \$16.00 mex. Illustrated.
- González Peña, Carlos, *Más allá del mar*. Ed. Stylo, México, 1948, pp. 274. Price, \$15.00 mex. A collection of twenty-seven critical articles on European authors.
- , *El alma y la máscara*. México, 1948, pp. 279. Price, \$15.00 mex. Anecdotal chronicles of the theatre by a well-known historian of Mexican literature.
- Homenaje a Cervantes del Centro de Estudios Filosóficos de la Universidad Nacional Autónoma*. México, 1948, pp. 131. Price, \$4.00 mex. Five essays by academic critics, including Francisco Monterde and Julio Jiménez Rueda.
- Magdaleno, Mauricio, *Tierra y viento*. Ed. Stylo, México, 1948, pp. 242. Price, \$5.00. A collection of articles of literary criticism written at various times by a novelist known for his powerful realism.
- Martínez Estrada, Ezequiel, *Muerle y transfiguración de Martín Fierro*. Fondo de Cultura Económica, México, 1948. T. I—"Las figuras"; T. II—"Las perspectivas." A careful and scholarly study of all aspects of the poem—biography of author, characters, versification, technique, ideology. This is truly an outstanding piece of work.
- Morales Benítez, Otto, *Estudios críticos*. Ed. Espiral, Bogotá, 1948, pp. 204. Essays concerning Guillermo Valencia, Tomás Vargas Osorio, André Maurois, and a variety of modern literary themes.
- Otero Muñoz, Gustavo, *Hombres y ciudades*. Ministerio de Educación, Bogotá, 1948, pp. 710. An anthology of selections dealing with Colombian landscape and literary figures. The author is one of Colombia's best-known literary critics.
- Planchart, Julio, *Temas críticos*. Ministerio de Educación, Caracas, 1948, pp. 448. A collection of articles and book reviews, mostly dealing with Venezuelan literature. Perhaps the most interesting and important essay is "Tendencias de la lírica venezolana."
- Reyes, Alfonso, *Entre libros*. Colegio de México, México, 1948, pp. 230. Price \$6.00 mex. Book reviews written 1912-1923.
- , *Letras de la Nueva España*. Fondo de Cultura Económica, México, 1948, pp. 155. Price, \$6.00 mex. This excellent volume by a master critic is especially notable for the material concerning the *crónicas*, the colonial theatre, and Indian literature. Good bibliography.
- Rodríguez Expósito, César, *Apuntes bibliográficos*. Ed. Selecta, La Habana, 1948, pp. 346. A collection of book reviews by the book editor of one of Havana's dailies.
- Rojas, Angel F., *La novela ecuatoriana*. Fondo de Cultura Económica, México, 1948, pp. 234. A remarkable survey by an Ecuadorean novelist, in which his country's historical development from 1830 to 1945 is neatly dovetailed with the discussion of fiction.
- Tauro, Alberto, *Amarilis india*. Ed. "Hora del Hombre," Lima, 1948,

- pp. 120. This study, based on original documentation, will add a good deal to previous works by Sánchez and Gálvez.
- Uslar Pietri, Arturo, *Letras y hombres de Venezuela*. Fondo de Cultura Económica, México, 1948, pp. 170. Literary history by a Venezuelan novelist.
- Ydígoras Fuentes, Carmen, *Compendio de literatura guatemalteca*. Guatemala, 1948. Primarily useful for pedagogical purposes, this concise volume includes some original research and interesting material on contemporary writers.

Biography

- Alvarez Pedroso, Antonio, *Miguel de Aldama*. Imprenta "Siglo XX," La Habana, 1948, pp. 131. The life of a Cuban hero of the wars of liberation.
- Blixen, Josefina L. A. de, *Varela, el reformador*. Montevideo, 1948, pp. 126. A simply written, popular biography of the nephew of Juan Cruz Varela.
- Camacho, Pánfilo, *Martí, una vida en perenne angustia*. Imprenta "Siglo XX," La Habana, 1948, 34 pp. A hasty and not-too-significant addition to the endless shelf of books on Martí, by the author of several other biographies.
- González Arrili, B., *Vida de José Martí*. Ed. Kapelusz, Buenos Aires, 1948, pp. 174. The author, an Argentine, writes especially of Martí's democratic and liberal ideas.
- González Calzada, Manuel, *Las Casas, el procurador de los indios*. Talleres Gráficos de la Nación, México, 1948. Price, \$10.00 mex. A prize-winning book.
- González Prada, Adriana de, *Mi Manuel*. Ed. P.T.C.M., Lima, 1948, pp. 300. A "human interest" biography of the great Peruvian writer by his widow, who died last year. It adds many personal details to L. A. Sánchez' *Don Manuel*.
- Guerra y Sánchez, Ramiro, *Mudos testigos*. Ed. Lex, La Habana, 1948, pp. 250. Price, \$2.00. An autobiographical series of reflections by the editor of *El Diario de la Marina*. Good notes on life on the family's coffee plantation.
- Horrego Estuch, Leopoldo, *Máximo Gómez; libertador y ciudadano*. Imprenta Fernández y Cía., La Habana, 1948, pp. 266. This, the second book by Horrego about the popular military hero of Cuban independence, is described by Fermín Peraza as one of the notable Cuban books of the year.
- Lira Urquieta, Pedro, *Andrés Bello*. Fondo de Cultura Económica, México, 1948, pp. 214. Price, \$6.00 mex. A biography and a critical study.
- Newton, Jorge, *Urquiza, el vencedor de la tiranía*. Ed. Claridad, Buenos Aires, 1948 (?), pp. 368. Price, \$7.00 arg. The author, a novelist with some historical preparation, approaches his subject with admiration and respect, but writes an objective, well-documented account.
- Páez Formoso, Miguel, *Bolívar, el hombre solar*. Colombino Hnos., Montevideo, 1948, pp. 158.
- Quesada, Gonzalo de, *Epistolario I*. Imprenta "El Siglo XX," La Habana, 1948, pp. 253. Published and annotated by his son, these letters of an outstanding Cuban diplomat, scholar, and disciple of Martí will be of interest to all students of Cuban affairs.
- Santovenia, Emeterio, *Blanca Z. de Baralt, haz de luces*. La Habana, 1948.

A biography of a well-known Cuban feminist and friend of Martí who died in 1947.

_____, *Sarmiento en Cuba*. Imprenta "Siglo XX," La Habana, 1948, pp. 31. A good brief study by a reputable historian.

Vicuña, Alejandro, *Bascuñán, el cautivo*. Ed. Nascimento, Santiago de Chile, 1948. An abridged edition of a fine, autobiographical adventure story by Francisco Pineda y Bascuñán, first published about three hundred years ago. Bascuñán was a Spanish captain who spent some time as a captive of the Araucanian Indians.

Philosophy

Cruz Vélez, Danilo, *Nueva imagen del hombre y la cultura*. Universidad Nacional, Bogotá, 1948. This volume is mentioned by one critic as the only important philosophical work which appeared in Colombia in 1948.

Fatone, Vicente, *El existencialismo y la libertad creadora*. Ed. Argos, Buenos Aires, 1948, pp. 181. A very critical appraisal of a subject which has produced a veritable rash of articles and discussion in Spanish American intellectual circles.

González Casanova, Pablo, *El misonerismo y la modernidad cristiana en el siglo XVIII*. Colegio de México, México, 1948. A study concerning the struggle of eighteenth century French ideas to gain a foothold in Mexico.

Navarro, Bernabé, *La introducción de la filosofía moderna en México*. Colegio de México, México, 1948, pp. 307. Price, \$12.00 mex. A study in some ways similar to the preceding, based on considerable research.

Pérez Alcocer, Antonio, *Historia de la filosofía*. México, 1948. A student's manual based on the plan of Emile Bréhier's work. Introduction by Dr. Oswaldo Robles.

Romero, Francisco, *Filósofos y problemas*. Ed. Losada, Buenos Aires, 1948, pp. 178. Price, \$3.00 arg. A compilation of articles on a variety of philosophical themes from the ideology of Varona to contemporary German philosophy.

Torre, Guillermo d. la, *Valoración literaria del existencialismo*. Ed. Ollantay, Buenos Aires, 1948. A broad study in which existentialism is identified with various nineteenth and twentieth century literary trends.

Vitier, Medardo, *La filosofía en Cuba*. Fondo de Cultura Económica, México, 1948, pp. 214. Price, \$6.00 mex. A chronological history by an authority on the subject.

Vives Estévez, Francisco, *Introducción al existencialismo*. Ed. del Pacífico, Santiago de Chile, 1948, pp. 77. Preface by Pedro Lira Urquieta.

Zea, Leopoldo, *Ensayos sobre filosofía en la historia*. México, 1948, pp. 217. Price, \$12.00 mex. The author is one of the most active of modern Mexican writers on philosophy.

History, Sociology, Anthropology

Arboleda Llorente, J. M., *El indio en la colonia*. Ministerio de Educación, Bogotá, 1948, pp. 212. A conscientious and well-documented study based on material in the Archivo Central del Cauca.

Barra, Felipe de la, *El indio peruano en las etapas de la conquista y frente a la república*. Lima, 1948. A sober, although somewhat amateurish account of the historical background, and an examination of solutions for contemporary social problems.

- Castro Pozo, Hildebrando, *El yanconaje*. Ed. "Hora del Hombre," Lima, 1948, pp. 200. A socio-economic study of Indian community life in Peru, emphasizing aspects of the share-cropping system.
- Cova, J. A., *Solano López y la epopeya del Paraguay*. Ed. Venezuela, Buenos Aires, 1948. A Venezuelan author tries his hand at this perennially fascinating subject.
- Eyzaguirre, Jaime, *Fisonomía histórica de Chile*. Fondo de Cultura Económica, México, 1948, pp. 177. Price, \$6.00 mex. A historical résumé by a promising younger writer from Chile. Interesting illustrations.
- Gamio, Manuel, *Consideraciones sobre el problema indígena*. Instituto Indigenista Interamericana, México, 1948, pp. 136. A collection of articles on the Indian question first published in *América Indígena* and *Boletín Indigenista*. The author is perhaps the best-known of Mexican anthropologists.
- González Palacios, Carlos, *Revolución y seudo-revolución en Cuba*. La Habana, 1948, pp. 177. Price, \$2.00. A review of revolutions and the role they have played in Cuban history.
- Levene, Ricardo, *Las ideas políticas y sociales de Mariano Moreno*. Ed. Emecé, Buenos Aires, 1948, pp. 96. The dean of Argentine historians writes lucidly and briefly of an important figure in the Wars of Independence.
- Levillier, Roberto, *América, la bien llamada*. Ed. Kraft, Buenos Aires, 1948 (?), Dos tomos. Price, \$150.00 arg. A controversial, elegantly-presented work which attempts to correct, on the basis of ancient maps, errors in the story of the discovery and exploration of South America. There are some 200 fine illustrations and reproductions of maps.
- MacLean y Estenós, Roberto, *Negros en el Nuevo Mundo*. Ed. P.T.C.M., Lima, 1948, pp. 158. A serious sociological study based on adequate documentation. The author is professor at the University of San Marcos.
- Ramírez Plancarte, Francisco, *La revolución mexicana*. México, 1948, pp. 686. Price, \$20.00 mex. The volume is described by the publisher as a dispassionate historical account of the events between 1908 and 1913. ¿Quién sabe?
- Sánchez Viamonte, Carlos, *Historia institucional de Argentina*. Fondo de Cultura Económica, México, 1948, pp. 235, Price, \$7.00 mex. This appears to be a sincere and honest job.
- Trenti Rocamora, J. Luis, *La cultura en Buenos Aires hasta 1810*. Universidad de Buenos Aires, Buenos Aires, 1948, pp. 145. A good factual study with chapters on printing, education, literature, art, music, etc. Useful bibliography and illustrations.
- Ustar Pietri, Arturo, *El camino de El Dorado*. Ed. Losada, Buenos Aires, 1948 (?), pp. 320, Price, \$8.00 arg. This is a book difficult to classify. It is a mixture of history, novel, and biography dealing with the adventures of Lope de Aguirre.

Essays

- Boizard, Ricardo, *Patios interiores*. Ed. Nascimento, Santiago de Chile, 1948, pp. 159. Miscellaneous essays, mostly concerning political themes. Described by Ricardo Donoso as one of the twelve notable Chilean books in 1948.
- Domínguez, Manuel, *El milagro de lo eterno y otros ensayos*. Ed. Emecé, Buenos Aires, 1948, pp. 223. Literary and historical studies by a Para-

guayan essayist. Chapters on Menéndez y Pelayo, Valera, Alberdi, and others.

Hernández Cobos, Humberto, *Balandro en tierra*. Ed. "El Libro de Guatemala," Guatemala, 1948. A slender volume of speculative, impressionistic prose, suggested by the travels of several Mexicans in Guatemala.

Mariátegui, José Carlos, *25 años de sucesos extranjeros*. Ed. "Hora del Hombre," Lima, 1948, pp. 150. A collection of essays originally published in *Variedades* and *Mundial* after the author's trip and residence in Europe. A valuable addition to the scanty published material written by this very significant figure.

Reyes, Alfonso, *Grata compañía*. Ed. Tezontle, México, 1948, pp. 224. A small collection of short essays, prologues, and notes on a cosmopolitan variety of subjects—literary criticism, philosophy, biography—all written between 1912 and 1946.

Sierra de Ruiz Vernacci, Stella, *Palabras sobre poesía*. Imprenta Nacional, Panamá, 1948, pp. 59. An excellent essay on poetic theory.

Silva Herzog, Jesús, *Meditaciones sobre México: ensayos y notas*. Cuadernos Americanos, México, 1948. Price, \$5.00 mex. The essays vary in theme from the future of the capitalistic system to a consideration of Franco's Spain. The most important is doubtless "Deberes del intelectual mexicano." The author is a competent scholar in the field of economics.

Valdelomar, Abraham, *Obras escogidas*. Ed. "Hora del Hombre," Lima, 1948. A selection of articles, stories, and "estampas," originally published in *Colónida*, *La Prensa*, and other periodicals.

Art, Music, and the Dance

Alvarenga, Oneyda, *Música popular brasileña*. Fondo de Cultura Económica, México, 1948, pp. 276. Price, \$13.00 mex. A description of folk-dances, religious music, work-songs and native instruments. 36 pictures and musical scores.

Fernández, Justino and others, *Danza de los concheros de San Miguel Alende*. México, 1948, pp. 52. Price, \$20.00 mex. Choreography, musical texts, and magnificent illustrations by Rodríguez Luna and J. Fernández.

Jaramillo, Gabriel Giraldo, *La pintura en Colombia*. Fondo de Cultura Económica, México, 1948, pp. 202. Price, \$9.00 mex. A reputable Colombian critic presents a historical account from colonial days to the present. 48 illustrations.

Jiménez Borja, Arturo, *Mate peruano*. Museo de la Cultura, Lima, 1948. An interesting study with drawings of popular Peruvian art as revealed in decorations on gourd bowls. *Mates burilados* (Ed. "Hora del Hombre," Lima, 1948), by José Sabogal, is also a fascinating monograph on the same subject.

Romero de Terreros, Manuel, *Grabados y grabadores de la Nueva España*. Ed. Porrúa, México, 1948. The author is an authority in the field of colonial art and the work includes more than 200 reproductions from the sixteenth to the nineteenth centuries.

Tres siglos de pintura venezolana. Museo Nacional de Bellas Artes, Caracas, 1948, pp. 50. Reproductions with descriptive text by Enrique Planchart. This was an exhibit arranged for Rómulo Gallegos' inauguration.

Vega, Carlos, *Bailes tradicionales argentinos*. Sociedad Argentina de Autores

y Compositores, Buenos Aires, 1948. Seis Tomos. A luxurious presentation of six old dances with historical notes, musical scores and choreography.

Reference and Miscellaneous

- Arango, Rodolfo, *Tecnicolores del Caribe*. Ed. Argos, La Habana, 1948, pp. 248. Price, \$1.50. Commentary on travels in various parts of the Caribbean, written with a witty slant.
- Bustamente, Luis Jorge, *Enciclopedia popular cubana*. Ed. Cultural, La Habana, 1942-48. Tres tomos. An amazing one-man job, in which you will find a great amount of information about flora, fauna, prominent men, places, word-origins, etc.
- Cardozo y Aragón, Luis, *Retorno al futuro—una visión de Moscú en 1946*. Letras de México, México, 1948. A Guatemalan diplomat writes an objective survey of conditions in Russia after a six-month assignment there.
- Coluccio, Félix, *Diccionario folklórico argentino*. Librería El Ateneo, Buenos Aires, 1948, pp. 203. Good illustrations.
- Enciclopedia yucatanense*. Espasa-Calpe, México, 1944-48. Seis tomos. Price, \$200.00 mex. An interesting and informative indication that Yucatán is almost an independent country.
- Gálvez Rivas, Juan, *Tierras de Jorge Isaacs*. Imprenta "Heuch," Santiago de Chile, 1948, pp. 259. Travel notes by a Chilean who spent five months in Colombia.
- Olivares Figueroa, Rafael, *Folklore Venezolano*. Imprenta Nacional, Caracas 1948, pp. 268.
- Torres Bodet, Jaime, *Educación y concordia internacional*. Colegio de México, México, 1948. A series of somewhat platitudinous speeches by a famous poet who became Minister of Education, and is now Director-General of UNESCO.
- Valle Arizpe, A. de, *Calle vieja y calle nueva*. México, 1948, pp. 600. Price, \$40.00. A nostalgic description of the old city of México by the Cronista de la Ciudad. Profusely illustrated. This is definitely not proletarian literature!
- Vivó, Jorge A., *Geografía de México*. Fondo de Cultura Económica, México, 1948, pp. 276. Price, \$9.00 mex. Concise, clear and authoritative. There are 70 maps and thirty illustrations.

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The Application of Transfer Between Foreign Languages

1. INTRODUCTION

THE purpose of this article is not a defense of foreign languages on the merits of their transfer value; nor is it intended to unfold once again the tedious arguments of the formalistic versus the generalistic school. In the absence of conclusive proofs these two opposing factions must remain, for the time being, addicted to their particular "Weltanschauung." Instead, a brief résumé of transfer theories in general and pertaining to language specifically shall be given. Above all the problem of transfer between foreign languages shall be treated. It is hoped that some practical use may be derived from the attempted clarification of so obscure and neglected a topic.

2. GENERAL THEORIES OF TRANSFER

For several centuries the belief that the mind, like a muscle, could be strengthened was held in preëminence. Since the days of Herbart this theory of formal discipline began to be seriously questioned. William James, pioneering in the investigation of memory, experimentally tested this ancient doctrine. In 1901, E. L. Thorndike and R. S. Woodworth approached the problem empirically.¹ A number of subsequent researchers arrived at the conclusion that formal discipline, such as the study of Latin, will not develop the capacity for solving arithmetical problems; that faculties in general, such as attention, observation and reasoning, cannot be trained; however, that according to Thorndike's famous doctrine of 'identical elements,' "a change in one mental function alters any other only in so far as the functions have as factors identical elements."² Because this theory seemed intrinsically sound it was widely accepted. Yet in more recent years this principle too was regarded skeptically. An experiment conducted in Philadelphia brought out the fact that even if there exist identical elements, transfer will not occur automatically. On the other hand, the amount of transfer may be significantly increased by "teaching for transfer." When in a Latin class emphasis was put upon the relations between Latin and

¹ "Influence of Improvement in One Mental Function Upon the Efficiency of Other Functions," *Psych. Rev.*, 8: 247-261; 384-395; 553-564; 1901.

² E. L. Thorndike, "Relation Between Memory for Words and Memory for Numbers . . .," *American Journal of Psychology*, July, 1910, pp. 487-488.

English words, a yearly gain of almost 200 per cent was scored in English vocabulary over Latin taught by the conventional method.³ A criticism of a different nature of Thorndike's theory was voiced by P. T. Orata who asserted that "when applied educationally, the theory of identical elements does not make room for the logical organization of knowledge and skills, which is an essential condition of intellectual growth and broad social insight."⁴ This criticism may not be altogether faulty, as will be shown later by experimental findings at Wisconsin High School. This last mentioned objection excepted, the large number of investigations concerning transfer demonstrate that the greater the similarity between two subjects, the higher the proportion of transfer involved. This transfer is obtained, however, only in the ratio as relationships are pointed out specifically by the teacher.

3. TRANSFER FROM A FOREIGN LANGUAGE TO ENGLISH

Latin as well as modern languages has been employed to determine the extent of transfer to English. It was found that the study of Latin tends to increase the size of English vocabulary, an increase almost entirely limited to Latin derivatives and depending largely on the method of instruction employed.⁵ Less encouraging were the results obtained from an experiment conducted to measure the influence of the study of French upon English vocabulary.⁶ In this test, similar to the one undertaken with Latin, half of the English words were French derivatives, the other half of non-French origin. Three groups of students submitted to the experiment: those without any foreign language background, those taking elementary Latin and those studying beginning French. All three groups showed but a negligible gain in English words of non-French derivation. And those taking no language scored highest on French derivatives! S. L. Pressey and F. P. Robinson point out that "greater gains in English vocabulary could have been made if there had been a special attempt to bring in English word study."⁷ A third investigation to be mentioned here dealt with gains made in reading speed and comprehension, punctuation, sentence structure, grammar and language use in English by students taking a modern foreign

³ R. I. Haskell, *A Statistical Study of the Comparative Results Produced by Teaching Derivation in the Ninth-Grade Latin Classes and in the Ninth-Grade English Classes of Non-Latin Pupils in Four Philadelphia High Schools*, Ph.D. Thesis, Univ. of Penna., 1923, 139 pp.

⁴ *The Theory of Identical Elements, A Critique and Re-Interpretation*, The Ohio State Univ., Columbus, 1928, p. 174.

⁵ R. I. Haskell, *op. cit.*

⁶ C. Woody, "The Influence of the Teaching of First-year French on the Acquisition of English Vocabulary," *Stud. Mod. Lang. Teach.*, Publ. American and Canadian Committees on Modern Languages, 1930, 17, pp. 149-184.

⁷ *Psychology and the New Education*, New York, London, Harper & Brothers Publishers, 1944, p. 580.

language compared with those not studying any language.⁸ After a division on the basis of I.Q. had been made, results showed generally the following trends: Students with average I.Q. behaved indeterminately; those with a low I.Q. and studying no language did better than those who did (possibly because of the ensuing confusion in the latter case); superior students with language experience appeared to have appreciably outscored pupils without any language training. The great importance attributed to these last findings by some authorities seems less weighty if one considers that the ability of the superior students not taking a language probably lay in some other, non-verbal, sphere; hence their poorer scores. Another source, the Classical Investigation, reports transfer values attained by the study of Latin and extending gains to English vocabulary and grammar.⁹ Data concerning the transfer from Latin to English are too numerous to be listed here in full.¹⁰ The majority of all these investigations seems to bear out the general observations made in the first part of this article: Studying a foreign language will help to improve English, particularly English vocabulary, if the elements of the foreign language and English are identical. Pointing out this identity will increase the transfer obtained. A student's superior intelligence will also enhance the process of transfer.

4. TRANSFER BETWEEN FOREIGN LANGUAGES

What are the conditions prevailing among foreign languages themselves? Is there a carry-over from one foreign language to the other? If so, is it positive or negative? Of what importance is this transfer to the class room teacher and how can he use it to best advantage? These are the questions to which the preceding paragraphs were introductory and which shall now be treated in detail.

The only possible means of arriving at any accurate conclusions regarding transfer from one foreign tongue to another would be through scientific class room experimentation. Unfortunately very little has been done in this field, especially in recent times. A. G. Seiler reports Thorndike as saying: "Knowledge of Latin gives increased ability to learn French because many of the facts learned in the one case are needed in the other."¹¹ E. D. MacPhee draws up a table in which he lists as one asset of various possible values of the classics the transfer "to other languages, the learning of which is simultaneous or sequent."¹² To the question whether French is learned better

⁸ O. H. Werner, "The Influence of the Study of Modern Foreign Languages on the Development of Desirable Abilities in English," *Stud. Mod. Lang. Teach.*, op. cit., pp. 97-145.

⁹ *Classical Investigation Conducted by the Advisory Committee of the American Classical League: Part One: General Report*, The, Princeton Univ. Press, Princeton, 1924, 305 pp.

¹⁰ For a list of sources on this topic, cf. P. T. Orata, *op. cit.*, Bibliography.

¹¹ *Principles of Teaching*, 1906, p. 243.

¹² "The Values of the Classics," *The School*, vol. XVI, Toronto, Oct. 1927, No. 2, p. 112.

when it has been preceded by one year of Latin, V. A. C. Henmon answers that the transfer value is small.¹³ According to Swift, transfer in grammar study from one foreign language to another seems probable.¹⁴ Some twenty-five years ago three independent research projects investigating the influence of high school Latin upon college French were undertaken at the University of Iowa. The first investigator found that (a) the correlation was positive; (b) the grade in French stood in proportion to the number of years studied Latin; (c) intelligence was not a vital factor.¹⁵ The second experiment disclosed also a positive, although low, correlation. However, attention was called to the fact that by a change of method or emphasis in teaching better results might have been obtained.¹⁶ The third researcher reported a coefficient of correlation eight times its probable error. Students without Latin background received no A's in French and 19.5 per cent of all their grades were failures. Students who had taken three years of Latin received A's at the ratio of 13 per cent. Of the students who had four years of Latin 23.8 per cent got A grades. None of the students with Latin experience failed the French course. In this case, too, intelligence was considered as having subordinate significance.¹⁷ A study made by G. A. Rice admits of considerable transfer between foreign languages. He finds that (a) the more time spent in studying one foreign language in high school, the greater will be the success in the second foreign language; (b) it is immaterial whether Latin or Spanish preceded French; (c) in the first year of study there is somewhat more transfer than in later years; (d) the first language continues to influence positively and considerably the second language; (e) studying the first language for only one year will yield very little transfer to the second language.¹⁸

Another experiment concerned with foreign language transfer was made in the following manner at Wisconsin High School: Pupils with different language training, varying ability, heterogeneous chronological age and dissimilar extent of schooling were given a text in Spanish, a language not taught at this high school. This text, a sports review culled from a New York Spanish newspaper, was to be translated as best as the students' background might enable them. In addition some vocables taken from this text were to be translated out of context. The outcome of this investigation is quoted:

¹³ *Classical Investigation, op. cit., Part Two, Chapter I, Sec. 15.*

¹⁴ M. Newmark, *Twentieth Century Modern Language Teaching*, The Philosophical Library, New York, 1948, p. 248.

¹⁵ I. F. Heald, *Relation Between the Study of Latin in High School and First Year College French*, M.A. Thesis, Univ. of Iowa, 1923, unpublished.

¹⁶ T. J. Kirby, "Latin as a Preparation for French," *School and Society*, Nov. 1923, vol. XVIII, p. 563.

¹⁷ J. L. Hill, *The Relation Existing Between the Amount of Latin Pursued in High School to Succeed in First Semester French in the Univ. of Iowa*, M.A. Thesis, Univ. of Iowa, 1924.

¹⁸ *Studies in Modern Teaching*, The Macmillan Co., 1930, pp. 462-467.

"The conclusions which are suggested as having general application to language study are as follows:

"a. Four factors which affect the ability to get meaning from an unfamiliar language are the following. They are arranged in order of importance as they appear in this study.

"(1) Extent of foreign language experience (number of semesters of language study)

"(2) Extent of school experience (grade in school)

"(3) Mental ability (I.Q.)

"(4) Extent of general experience (chronological age)

"b. This ability improves rapidly during the first year of study of the foreign language; the actual gains from the beginning of the second year on are reasonably uniform, but the percentage of gain shows negative acceleration.

"c. So far as this ability is concerned, it matters little whether the pupil spends all his language time on one foreign language or on two or more.

"d. The gain from language study is more in the direction of vocabulary than in that of general interpretative ability. Girls show a decided vocabulary superiority over boys, while the boys show a slightly superior ability in translation."¹⁹

A negative view is taken by D. A. Starch who claims that studying one foreign language does not help in acquiring another.²⁰ Even more pessimistic is I. Epstein whose investigations of polyglot individuals are of interest and may have some bearing on the problem here discussed.²¹ This writer, approaching the topic more empirically than experimentally, asserts that two languages, while being autonomous, cause interference to the vernacular and the foreign language. Newmark summarizes Epstein's findings: Interference may show itself in five different ways: "(a) Interference with pronunciation; (b) borrowing of words from one language to another; (c) confusion of grammatical forms; (d) altered placement of words; (e) errors in formulation of concepts."²²

5. SUMMARY OF FINDINGS

Diversified as these findings may appear on first aspect they sum up, nevertheless, to a complete picture. To be sure, each of the preceding investigations varies somewhat from the others in its conclusion. Yet if taken collectively the following congruity of facts emerges:

¹⁹ L. Johnson, R. A. Hinderman, H. H. Ryan, "Language Transfer," Wisconsin High School, Madison, Wisconsin, *Journal of Educ. Res.*, 1933, vol. XXVI, pp. 579-584.

²⁰ "Some Experimental Data on the Value of Studying Foreign Languages," *School Review*, vol. XXIII, Dec. 1915, pp. 697-703.

²¹ *La pensée et la polyglotie*, Lausanne, Librairie Payot et C^{ie}.

²² *Twentieth Century Modern Language Teaching*, *op. cit.*, p. 245.

- a. The correlation between the study of the first and that of the second language is positive. Transfer does take place.
- b. The extent of time spent on the first language is proportionate to the success of transfer involved.
- c. It is immaterial which language or languages were studied initially.²³
- d. The first year of study of the second language yields the highest transfer.
- e. A student's I.Q. plays a rôle in his application of transfer. However, intelligence is less vital a factor for transfer than the length of study of the primary language.
- f. Transfer manifests itself more in vocabulary than in general interpretations.

But what about the objections raised by Epstein that various sorts of interference take place? It appears that this Swiss investigator is dealing with a problem of a different nature. The polyglot individual, unlike the American college student, already has mastery of two or more languages. Once these languages pass from the translation level to that of immediate impression and expression, they must necessarily exert a certain inhibitory effect upon each other. However, until this threshold is passed one language should assist in the acquisition of another.

6. CONCLUSIONS

How can the college instructor make practical use of this valuable transfer element in his language classes? It has been noted before that identical elements must be pointed out to at least those students whose I.Q. is not sufficiently high to perceive by themselves interlinguistic relationships. Naturally, the teacher can only do this if he himself has a good knowledge of all those languages which are commonly taught in public high schools. Therefore, a knowledge of Latin, French, German and Spanish beyond and above the language he teaches would seem imperative, not only for the sake of applying transfer, but for the teacher's own broadening as well. In addition, every language teacher, at one time or another, should have looked into the study of comparative grammar; a course of Indo-European linguistics should prove of great benefit.

For the teacher who has pursued some etymological studies it is naturally no revelation that the Indo-European languages often show great, although sometimes hidden, similarities. The uninitiated elementary language student on the college level does not see these relationships, nor

²³ On the other hand, E. H. Babbitt remarks that his extensive experience teaches him "that the modern (languages) have certain advantages as a medium for drill translation . . ." in "How to Use the Modern Languages as a Means of Mental Discipline," *Methods of Teaching Modern Languages*, A. M. Elliot, Calvin Thomas, et al., Boston, D. C. Heath & Co., 1893, p. 133.

would it be practical to burden him with etymologies. However, on the basis of what has preceded, it would seem advisable to point out relationships to other languages, especially when no English cognate can readily be found. In the case of vocabulary such transfer should prove beneficial; it becomes a necessity when expressions and idioms are concerned which are altogether foreign to English, but which have equivalents in other languages known to the student. The following are just a few examples where transfer from one foreign language to another, exclusive of English, could be applied:

<i>Latin</i>	<i>Spanish</i>	<i>French</i>	<i>German</i>
aqua	agua	bien	
	bien	blanc	
	blanco	cinéma	Kino
cum	cine	con	
		donc	doch
fenestra		fenêtre	Fenster
homo	hombre	homme	
mulier	mujer		
pluma	pluma	plume	Flaum
		tante	Tante
		on	man
	Usted—tú	vous—tu	Sie—du
	tiempo—vez	temps—fois	Zeit—Mal
	tener razón	avoir raison	Recht haben
libet	me gusta	il me plaît	es gefällt mir
	hacer calor	faire chaud	
	dim. ending -ito	n'est-ce pas?	dim. ending -chen
acc. of time			nicht wahr?
and place			acc. of time and place

Many other instances could be listed where the teacher could build valuable associations in the minds of his students by reminding them of analogies to other languages. The gender of a noun is often the same in a number of tongues. An understanding of the cases in German can be promoted with reference to Latin. Direct and indirect object pronouns—so frequently confused in English—will be more clearly recognized when their use is compared to other languages. The agreement of adjectives with nouns occurring in most languages, English excepted, can be demonstrated by analogies. Inflections of pronouns and adjectives can be likened to examples in other tongues. There are many more such transfer elements which can be taught. How difficult it is to make students learn a principle that has no equal in any of the other languages here considered can be seen by the verbs "ser" and "estar"; it takes usually quite some time before the difference in meaning is grasped. In pronunciation transfer can also be of value.

The student who has learned to pronounce the French *u* and *œu* sounds will have little difficulty with German *ü* and *ö*, provided he knows the phonetic similarity. The same holds true of the German and French *r*. Having studied French, a student taking up German will find it easier to stress certain nouns of foreign origin on the final syllable; but this similarity of stress must be called to his attention by the alert teacher.

While in all the preceding cases analogies must be emphasized, other conditions call for a warning against confusing the new idiom with the one already known. Many students studying German and knowing Yiddish from their home environment tend to transfer Yiddish vocabulary and sentence structure to German, a language which appears to them very similar. The results of such transfer, although not easily avoidable, are usually unfortunate; they can be somewhat precluded, however, by the heedful teacher who forewarns pupils against indiscriminate transfer from one language to the other.

A good teacher must not only know his languages but also his students. Unless the instructor is acquainted with his students' background, he will be unable to apply principles of transfer. The writer has made it a rule to inquire of each student at the outset of every semester the following information which is put alongside the student's name in the class record book: Which languages have you studied in high school? How long? Which languages are you studying now besides the one you are taking with me? How long have you studied any other language (if any) in college or privately? Is there any other language than English spoken at your home?

With this information, a working knowledge of the most important languages and with the constant desire to make learning easier and more profitable, the modern language teacher can materially help students and improve on his own methods through the application of transfer between his and other foreign languages.

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El Anglicismo en los Libros de Texto para la Enseñanza de la Lengua Española

La lengua española ha padecido desde hace mucho tiempo la influencia deformante del idioma francés, difícilmente evitable por efecto de la proximidad geográfica, la afinidad cultural y la constante comunicación entre España y Francia. Solamente los escritores de buena formación lingüística, versados en los clásicos, se han visto libres de galicismos en sus obras. Hay bastantes palabras y expresiones que saltaron el Pirineo y por fueros del uso han adquirido de hecho verdadera carta de naturaleza entre las castizamente españolas.

No faltan tampoco galicismos en la lengua española de este continente. Vinieron a Hispanoamérica unos a través de España y otros directamente, pues sabido es que tanto la literatura española como la francesa han influido mucho en los escritores hispanoamericanos. El galicismo de Rubén Darío no fué sólo mental, según notó de primera impresión Valera, sino lingüístico, como ha demostrado López-Morillas.¹ Por mi parte, puedo decir que en la conversación más larga que yo tuve con el gran poeta nicaragüense me habló casi constantemente de Francia, de la vida en la “ciudad-luz” y de los poetas franceses.² La cultura francesa dejó profundas huellas en muchos escritores hispanoamericanos del siglo XIX y principios del siglo XX.

Pero en el continente americano la lengua española tiene que defenderse de otras acciones deformantes, aquí más perceptibles que el galicismo. Unas son de naturaleza endógena, derivadas de los localismos inevitablemente creados por el nacionalismo de diez y ocho países hoy independientes y hasta hace poco casi incomunicados. Por cierto que no todas esas modalidades locales tienen justificación.³ Otras son de índole exógena y consisten principalmente en la penetración del anglicismo. “Our English,” el inglés de los Estados Unidos, está filtrándose profunda y extensamente en la manera como se habla y escribe el español en las zonas de interferencia y hasta en el

¹ Juan López-Morillas, “El azul de Rubén Darío, ¿galicismo mental o lingüístico?” Revista Hispánica Moderna, año X, Enero y Abril 1944, Num. 1 y 2.

² Jerónimo Mallo, “Rubén Darío en Barcelona durante su último viaje a España.” Revista Hispánica Moderna, año XI, Enero y Abril 1945, Núm. 1 y 2.

³ Américo Castro, *La peculiaridad lingüística rioplatense y su sentido histórico* Buenos Aires, Editorial Losada, 1941.

lenguaje corriente de los países de Hispanoamérica cuyos habitantes tienen mucha relación con norteamericanos.

El mayor coeficiente de anglicismos se aprecia en los modos de expresión de los nativos de habla española que residen en los Estados Unidos, como, por ejemplo, las grandes colonias hispánicas de Nueva York, California, Texas y la Florida. Es allí frecuente oír tales cosas como: "ordenar" la comida, "parquear" el automóvil, "rentar" departamentos "fornidos," "desarrollar" películas fotográficas, etc. Pero es precisamente en esas zonas de interferencia de las dos lenguas donde la difusión del anglicismo tiene mayor excusa, pues se trata de islotes hispánicos rodeados de ambiente anglo-americano. Cuando en el trabajo, y en las relaciones sociales, y en los medios todos de comunicación, se emplea constantemente el inglés, resulta difícilísimo, para quien no sea un lingüista o tenga sumo cuidado, evitar la penetración de la lengua del país, sin tener más barrera defensiva que el uso del español en la vida familiar.

Ya no tiene disculpa, en cambio, la divulgación del anglicismo en países muy relacionados con los Estados Unidos, como por ejemplo México, Cuba y Panamá, donde su coeficiente es quizás más alto que en Puerto Rico. La instrucción recibida en las escuelas, la tradición familiar y el ejemplo de los buenos escritores deberían ser suficientes para mantener la lengua nacional exenta de la influencia deformante de palabras y expresiones tomadas del inglés.

Con tales antecedentes no debemos asombrarnos de que en los libros de texto para la enseñanza del español empleados en nuestras universidades y en nuestros colegios se deslicen también algunos anglicismos. Es posible que no pocos de ellos vengan *importados* de México o de Cuba, y que muchos estén "made in the United States," pero no por norteamericanos sino por personas nacidas en países de habla española, demasiado susceptibles al contagio deformante del uso diario de otra lengua. Digo esto, porque he conocido algunos estudiantes hispanoamericanos y españoles que a los dos o tres años de residir en este país incurren a veces en anglicismos que no cometan los alumnos con grados A y B de nuestros cursos superiores de español. Y puedo asegurar que algunos locutores de radio, procedentes de países hispánicos, empleados en estaciones emisoras de Nueva York, y algunos redactores de revistas publicadas en español por empresas neoyorkinas, hablan y escriben su lengua nativa con más anglicismos que los graduados asistentes, norteamericanos, encargados de clases de español para principiantes en nuestros colegios y universidades.

He leído muchos libros de texto y he encontrado anglicismos en algunos de ellos, distribuídos, claro es, de una manera muy irregular. Hay libros que no tienen ninguno, hay otros en que se han deslizado dos o tres y hay algunos en que la relativa abundancia de anglicismos y su calidad notoria demuestran falta de revisión y crítica. En cuanto a la calidad, podrían hacerse

clasificaciones de grado. Hay anglicismos que aparecen como la simple traducción automática de las respectivas palabras del inglés y hay otros que sólo se perciben recordando los finos matices diferenciales que existen entre la lengua española y la inglesa. Nuestros lectores, que conocen perfectamente una y otra, apreciarán con su propio criterio la *gravedad* de cada uno de los errores que someto a su consideración. Explicaré al hacerlo las razones en que fundo mi calificación de anglicismo, no porque trate de dar lecciones de correcto español, que ningún lector necesita, sino para que puedan conocer los motivos de mi juicio, por si alguno pareciere dudoso. He aquí algunos de los anglicismos que he encontrado en libros de texto.

“Algunos de mis *auditores*.” “Auditor” es, efectivamente, el que oye, el oyente; pero la palabra “auditor” no se emplea sino aplicada a un funcionario o miembro de tribunales o cuerpos que por su función tienen que escuchar. También se da este nombre—incurriendo, creo yo, en anglicismo— a los peritos revisores de la contabilidad de empresas. En la frase copiada lo correcto sería decir: “Algunos de mis *oyentes*.”

“Viajar *por* avión o *por* vapor.” No, aunque este anglicismo se halla muy extendido, la verdad es que se viaja *por* aire *en* avión y *por* mar *en* vapor. Y esto es lo correcto, pues la preposición “by” no equivale a “por” en este caso.

“Traigo el *abanico eléctrico*.” De ningún modo: el *ventilador*. Hasta en el diccionario figura esta palabra, “ventilador,” como uno de los significados de la inglesa “fan.”

“¿Cómo está usted *esta mañana*?” En inglés decimos correctamente: “How are you today?” “how are you this morning?” En los países de habla española no se dice, al saludar, *esta mañana*, ni *hoy*. Solamente al visitar a un enfermo se le diría: “¿Cómo está usted *hoy*?” o “*esta mañana*,” para establecer la diferencia respecto de como estaba cuando el que lo saluda lo visitó la vez anterior.

“Tiene un *mal resfriado*.” En inglés se dice “bad cold,” pero en correcto español nadie emplea el adjetivo *mal* (malo) en este caso. Se diría: “Tiene un *fuerte resfriado*, un resfriado *terrible*.” Como tampoco se dice *mala* pulmonía o *mala* laringitis, por muy malas que sean, sino una pulmonía o una laringitis *grave*. El adjetivo *severa*, aplicado a una enfermedad, es también un anglicismo que oigo muchas veces.

“Es una de las leyendas *mejor* conocidas,” refiriéndose a la titulada “A buen juez, mejor testigo” o “El Cristo de la Vega,” de Zorrilla. Quiere decir esta frase que el conocimiento de la leyenda está muy extendido o divulgado. En correcto español se diría “*más conocidas*.” “Mejor” *conocidas* significa comparación en cuanto a la exactitud o profundidad del conocimiento. Hablando de una persona, tampoco es lo mismo decir la *más* conocida que la *mejor* conocida, por el motivo expresado, y muchas veces las personas *más* conocidas no son aquellas a quienes *mejor* se conoce.

"Si una película es demasiado lenta, los *clientes* comienzan a dar en el suelo con los tacones." En los países de habla española se dice los *clientes* de los de un comercio, de un dentista, de un abogado etc. Tratándose de un teatro o de un cine habrá que decir los "espectadores," o el "público," o la "concurrencia"—nunca los *clientes* o la *clientela*—y si se quiere indicar que acostumbran a ir a determinado cine se emplea para ello el adjetivo *habitual*.

"Gran parte del dinero que necesitó Colón para su primer viaje fué *contribuido* por." En correcto español se diría "adelantado por," "anticipado por" y aún "aprontado por." Es una de tantas modalidades establecidas por el uso, como por ejemplo la de llamar *colaborador habitual* de una revista a quien en inglés decimos "regular contributor"; la traducción literal sería un anglicismo. "Contribuir" da idea de aportación parcial y es el caso de la frase citada, pero para emplear este verbo habría de escribirse: X. contribuyó con parte del dinero etc." La forma pasiva no resulta correcta, y en éste como en otros casos parece notoriamente anglicismo.

"Esto quiere decir que no *se reúne* la clase." No *hay* clase, efectivamente, si la clase no *se reúne*, y la lengua inglesa es muy exacta al emplear el verbo "reunir," pero en los países de habla española nadie lo usa hablando de clases. Lo usual sería en el caso referido: "Esto quiere decir que *no hay* clase," o que "*no tenemos* clase," o que "*no se da* la clase"; el verbo *reunir* parecería muy raro.

"La *audiencia* aplaudió con entusiasmo." En inglés es "audience," pero en español habría que decir "auditorio," o "público," o "concurrencia," porque *audiencia* significa: o un tribunal de justicia, o el edificio en que el tribunal se halla instalado, o el acto de oír (dar audiencia); nunca el conjunto de las personas que oyen.

"Fueron las mujeres de la Argentina y Chile las que *recolectaron* el dinero con que." No, el verbo *recolectar* se aplica solamente a las cosechas, a la acción de *recogerlas*. En el caso de referencia habría de decirse: "Fueron las mujeres de Argentina y Chila las que *reunieron*, o *recogieron*, o *aportaron*, el dinero con que." El verbo inglés "to collect" se especifica en español, y es "recolectar" las *cosechas*, o "recogerlas," "colecciónar" *sellos de correo* usados, y "recaudar" *impuestos*.

"Por ser muchachos que confiaban demasiado en personas que les parecían cultas y bien instruidas, no *anticipaban* la esclavitud que les esperaba en la selva." *Anticipaban?* No; el autor quiere decir que no *se figuraban*, o no *se imaginaban*, o no *podían suponer* la esclavitud que les esperaba en la selva. Lo que realmente diría si el verbo *anticipar* estuviera empleado correctamente es que *no adelantaban la fecha, o el tiempo* en que habrían de sufrir la esclavitud de la selva. Quizá este anglicismo es de los *importados* de México, pues en los años que yo vivía allí—no sé si ahora habrán rectificado semejante disparate—los camiones de pasajeros, o autobuses, llevaban un aviso que decía: "Anticípe usted su parada." Esto

significaría propiamente: *párese usted antes de lo que pensaba*, si bien lo que realmente quería decir era: *Avise usted con anticipación la parada en que va a descender*.

“La Argentina es tierra de *promesa* de los inmigrantes.” En español se dice—y creo que la frase recuerda la tierra prometida por Moisés al pueblo hebreo—“tierra de *promisión*.” La palabra “*promisión*” figura en el diccionario y tiene su significado propio.

“Un médico, una enfermera, un *farmacista* y un *asistente*.” Hay aquí dos anglicismos, pues debería decir: un *farmacéutico* y un *ayudante*. “*Farmacista*” no es palabra española; “*asistente*” sí lo es, pero no se emplea en este caso.

“A España debemos la guitarra, las *castañetas*, los tambores.” Así dice el autor hablando de instrumentos musicales. Pero quiere decir las *castañuelas*, porque *castañetas*, además de ser un diminutivo de castañas, se emplea en otro sentido.

“También quiero llamar la atención a la película ‘Juárez.’” No, si la película está mal hecha a quien habría de llamarse la atención es al que la dirigió. Pero el autor lo que quiere decir no es que se llame la atención a la película, sino *acerca de* la película, *sobre ella o respecto de* ella. Hay que tener cuidado con la correspondencia de las preposiciones, y lo mismo me digo a mí mismo respecto del inglés, pues se producen estos anglicismos, como también en el caso siguiente.

“Sus compañeros de clase le ayudaron *con* el español.” Se refiere a la lengua española, pero debería decir *en el español*. “Con” tendría significado de medio o instrumento y estaría bien diciendo, por ejemplo, *con sus libros*, o *con sus notas*.

“Los niños que tienen la oportunidad de asistir a la escuela son más *avanzados* que nosotros.” “Yo no sabía que los indios incaicos eran tan *avanzados* en arquitectura.” He encontrado estas dos frases en el mismo libro de texto y no me extraña, pues tanto se dice en los medios de la enseñanza alumnos *avanzados* que casi no parece un anglicismo. El uso correcto ha consagrado para estas expresiones otro adjetivo que significa lo mismo: “adelantados.” “Avanzado” tiene un matiz ideológico y político, al decir, por ejemplo, partidos *avanzados*, que no es lo mismo que *adelantados*, ideas *avanzadas* o progresivas, etc.

“Con más de 2.500.000 habitantes ocupa Buenos Aires el tercer *rango* entre las ciudades más grandes del Nuevo Mundo.” La palabra *rango*—y ya lo advierte el Diccionario de la Academia Española—suele ser un galicismo, pero en este caso es quizás un anglicismo, de *rank*, y parece que aquí lo correcto sería decir: “Buenos Aires ocupa el tercer *lugar* entre las grandes ciudades de este continente.”

“Desgraciadamente los *oficiales* no hicieron nada importante para mejorar el bienestar del indio.” “O a *compañías extranjeras* cuyos *oficiales* no

vivían en la república." Son dos frases del mismo libro y corresponden a un anglicismo de los más frecuentes. La palabra "oficiales," como adjetivo, se emplea correctamente en muchos casos: documentos *oficiales*, representantes *oficiales*, informaciones *oficiales*, etc. Pero como sustantivo quiere decir solamente *oficiales del Ejército o de la Marina*. Nada más. Fuera del Ejército o de la Armada, serán funcionarios, o empleados, o agentes del gobierno, de la administración, de la autoridad, etc.; o serán directores, gerentes, miembros del consejo de administración, de una empresa; o serán miembros de la junta directiva, del consejo de dirección, del comité etc. de una asociación o colectividad cualquiera. Nunca, en correcto español, "oficiales."

"Si una cara le parece *honesta* (del chofer) usted sube al taxi." Tal vez en las definiciones del Diccionario no aparecen muy claras las diferencias entre *honesto* y *honrado*. En el uso corriente la distinción está bien marcada. La honradez hace referencia a la rectitud, probidad y moralidad de la conducta de los hombres; la honestidad se relaciona más bien con lo sexual. Respecto de las mujeres la distinción ya no está tan marcada, y se dice de ellas que son honestas, honradas o decentes. En un país de habla española lo mejor es no decir que un hombre es "honesto," pues se corre el peligro de que los demás se rían y de que el propio interesado no quede satisfecho.

"Estaba contándoles sus *experiencias* durante el viaje." En inglés puede llamarse "experience" a un hecho o a una serie de hechos personales, o en que la persona ha tenido alguna participación, o que al menos ha presenciado, pues el diccionario da esta primera acepción: "The actual living through an event or events; actual enjoyment or suffering." También significa: "The effect upon the judgement or feelings produced by personal and direct impressions." En español "experiencia" tiene sólo el primero de los sentidos indicados y el diccionario desfina esta palabra diciendo que significa: "Enseñanza que se adquiere con el uso o la práctica." Algunas veces se emplea en la acepción de *experimento*—como *experiment*, en inglés—, pero nunca con referencia a cosas que a una persona le suceden, o que ve en un viaje o con cualquier motivo. En el caso de la cita se diría correctamente: "Estaba contándole *lo que le sucedió o lo que vió* durante el viaje."

"Yo recuerdo que me *divirtía* mucho en la biblioteca el año pasado, porque mi padre tiene muchos libros muy buenos." Puede uno *divertirse* en una biblioteca si en ella lee comedias humorísticas o libros destinados a provocar la hilaridad, pero de ordinario no es la sensación de *divertirse* la que se tiene leyendo o trabajando en una biblioteca donde hay "muchos libros muy buenos." Se divierte uno en el teatro y en el cinematógrafo—aunque no siempre—, en un baile, en una excursión al campo, etc. "Divertir" tiene el sentido propio de *entretenir* y más propiamente de *recrear*. La lectura en una biblioteca, aunque es un placer para los amantes de los libros

y de la cultura espiritual, no se comprende en el concepto usual de "diversión" según se interpreta esta palabra en los países de habla española.

"Durante esta visita *informal* en su despacho él observaba." En los países de habla española nadie dice "una visita *informal*," "una reunión *informal*." Aunque, propiamente, *informal* es lo que carece de formalidades, en el uso corriente "informal" quiere decir lo que se hace de cualquier modo y sin cuidado, lo que se hace mal. Empleado este adjetivo con la significación que tiene en inglés aparece en español como un anglicismo manifiesto.

Estas dos docenas de anglicismos que someto a la consideración de los lectores—y que no son todos los que he encontrado—demuestran que no obstante la competencia y la buena voluntad de los autores se deslizan estos errores que realmente no menoscaban, por ser relativamente corto su número, el valor de los libros como medios de enseñanza de la lengua española. Y repito que no debemos asombrarnos mucho de que aparezcan anglicismos en libros de texto destinados a la enseñanza en el primero, segundo y aun tercer año de español, cuando nada menos que en un libro de crítica literaria se lee esto: "La frase, en algunos casos todavía articulada en *Femeninas*, deslígase aquí y allí en un par de *sentencias cortas*, lo bastante largas para fijar y acentuar la curva de una entonación cadenciosa, efecto tal cual vez ayudado por la substitución de una preposición más corta por otra más larga, transposición de tal o cual palabra, etc." Ningún maestro norteamericano de lengua española ignora que "sentencia" no equivale a *oración* gramatical ni a esta acepción de la palabra inglesa "sentence," y así ninguno cometería semejante anglicismo, que yo subrayo en el texto citado porque decir que Valle-Inclán—se trata, en efecto, del "gran don Ramón de las barbas de chivo"—escribió "sentencias" es—como dicen humorísticamente los críticos—un "gazapo" de gran tamaño. El maravilloso estilista, autor de las "sonatas" y de los "esperpentos," no perdonaría a quien, aun por error, lo puso a la misma altura que el juez municipal de Guitiriz . . . escribiendo "sentencias cortas."

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Sándor Weöres, Contemporary Hungarian Poet—(1913—)

I

YOUTH is implicit in Sándor Weöres's poetry, despite the fact that he is shadowed by mellowing years. Youth as a creative postulate, which does not exclude intellectual vitality, but is bound up with emotion and imagination. It is not deceptive, but expressive and receptive youth, alien to the pontifical or bilious disposition of "mature" people. At the sight of formlessness the poet seems to feel that his response, carved out of the delicacy of his mind and heart, must find words for creative expression. He is inclined to bring things into sharp projection, and while he does not easily lose heart, he is apt to sound like someone whom the nature of mad and maddening selfishness impels to cut with justified contempt through the sham of human conduct.

This is not the expression of a defeatist turn of mind or of a demagogical temperament which takes violent exception to things, nor of a poet who suffers from offended vanity; it reveals the virtue of youth, using the term as synonymous with sensitivity, candour, and aesthetic integrity. In his "Két Iker-Szonett" (Twin-Sonnets) he sings about the oppressor and the oppressed; this without didactic intonation, and with sure creative control (intellectual, instinctual, and ethical), enabling him to portray with poetic authenticity the contrast between the haves and the have-nots. Weöres resists the temptation of realistic limitations. It is his romantic sensibility that makes his "realism" successful, also his perspective of trite things and his awareness of life's indefinable magic. There are no crudities in his works. In his recent poetry he experimented with unexpected associations—verbal and otherwise—thereby establishing linguistic and spiritual combinations and ranges of creative expression, considered "strange" by those who do not understand the broadened scope of Hungarian poetry.

Trained in Greco-Latin classicism and in modern diction Sándor Weöres is the poet of long and short poems, odes, sonnets, songs, rhymed and unrhymed verses, personal, social, regionalistic, historical, biblical, and cosmic topics, of epigrams, "bagatelles," reflective, arabesque, polished and pure lyrical expressions, of subjective and dramatic monologues, and scenes of idyllic, fragile and intellectual experiences. His imagery (the determining factor of his "ideology") never lapses into high-sounding emptiness, so often illustrative of "unique" poets. In form and vernacular he is indebted to

other poets, but developed his own verbal, structural, and associative values. His poetry is nervous, also "normal," using technical devices in a traditional and experimental manner. Without the need of "noble" falsification, he utilizes what he feels and understands or would like to understand. In comparison with other poets of his generation—except Jenö Dsida, the Transylvanian poet and two or three others—he serves as a paramount example of aesthetic fortitude, as the symbol of a creative principle which differentiates between rhythmic freedom and unrestrained communication, between balance deriving from well-chosen words and balance as the result of ideological adjustment. In some poems he attained magnitude. Perhaps because of a fear of hackneyed phrases at times—in contrast to a certain ease of writing—he seems unduly artificial; there are instances when the particular cannot be measured by the universal and the purity or freshness of the concept or feeling do not reach the purity and freshness of complete realization. His imaginatively reliable verbal precision eliminates the objection of those critics who identify creative individualism with a poorly functioning social conscience. Weöres, as a creator, is constructive in his position.

II

Sándor Weöres was born in 1913 in a Transdanubian city, called Szombathely. His people were of the land. His character is clearly delineated in his poetry. Endowed with a sense of proportion, with a yearning for an intimate and universal order, he wants to form his feelings, thoughts, images, and experiences into a whole. He is a true poet, although "the mental climate of humanity"—to quote Thomas Mann—could have poisoned his desire for pure articulation. In his criticism of Weöres's first book Gyula Illyés, the noted poet and critic, said that Weöres had the right poetic instinct, "the equipment of the poet," thus substantiating the assumption that his isolation is not anti-social, but the aesthetic responsibility of a moral code which perpetually strives for the perfect word and metaphor. Every once in a while he makes fun—rather grotesquely or pensively—of the shrill voice and ruthless actions of the world, somewhat recalling Antoine de Saint Exupéry's "Little Prince" who came from a distant star and who could not approve of the offensively material existence of people.

One should not scoff at the wisdom of such a soul. The mastery of human nature and nature via poetic sensibility, the unconventional revelation of "*l'inconnu*," (by no means Rimbaud's "unknown," yet somehow reminiscent of the French poet), the rejection of the aimless progression of events, give an indelible picture of the spiritual vitality of Weöres. There is no lack of cohesion in the progress of his creative personality, despite changes and internal and external causative factors, which contributed to the concrete and abstract ingredients of his work. He could reveal the childlikeness of

the adult and the despair of the grown-up, he could write about innocent ideas and what was commonly thought nonsense, especially when he turned to the stream of consciousness technique, and he could express with simplicity and directness the lovely and sinister connotations of plain and unusual experiences. Sometimes he fell into the trap of up-to-date mannerisms, but not often, and even then he had no wish to impress small souls. There is an evident relationship to his environment. However, the inherent validity of his taste and judgment defy the purely sociological approach to his personality and poetry. No amount of argument could alter the fact that while he did not pass over the problems of his times and surroundings, he always followed the demands of his poetic spirit; that is, when sick at heart or troubled in mind or when critics attacked him for failing to do what they expected of him, he remained distinctly an individualist, unwilling to twist the meaning of his poetry for timely political and social purposes.

Sándor Weöres studied at the University of Pécs (Hungary's oldest school of higher learning), where he received his degree in aesthetics. Professor József Halasy-Nagy, one of the most outstanding Hungarian philosophical scholars, made his influence felt in the academic development of the young poet. Weöres's philosophical dissertation, *A Vers Születése* (The Birth of the Poem), shows a broad range of perception. The thesis is that the scientist stands for the reality of his achievement, and the artist is responsible for the beauty of his attainment. Weöres discusses the principle of art to the work of art, the difference between prose and poetry, the significance of poetic structure, the meaning of inspiration, the perspective of creative expression motivated by facts, the fulfillment of the poetic impulse and the technicalities of such process. The understanding and interpretation of the familiar and the unfamiliar in poetry justify one's interest in Weöres's theoretical writings. In his early youth he travelled through many parts of Europe, Asia, and Northern-Africa. As the author of twelve books he recognizes and expresses the disjunction of traditional realities within the close confines of mutilated Hungary and he transcends the boundaries of the country. The pervading quality of his writings is imagery, compactness, elegance, and the reasonableness of an aesthetic conscience, but also an anxiety to get his point across poetically, an eagerness to break the barriers built around him by tradition and exigencies. By letting his traditional and experimental poems speak for themselves he does not side with this or that political clique, knowing well that much of politics is unpalatable mental food, akin to the "poetic prose" of calculating public up-lifters.

The vexations and vileness of modern life, the policy of those who are out for what they can get, suggest a trend bent on its own destruction. Weöres sometimes goes off on a tangent about an experience, a place, an idea, an emotion, but he never uses poetry as a sounding board for cliché-

ideals, and one never observes a tendency towards a lowering of taste or aesthetic morals. He is a civilized and deeply instinctual poet who has nothing in common with coercing versifiers or with those who ooze with emotionalism. Like Ulysses who encountered adventures returning from Troy, this Hungarian poet sees the world with the rhythmical liberty of a spirit related to movements and happenings; but he also seems to idle along the roads of life, gazing in the windows of destiny or moving through—what George Santayana would call—mythopoeic shadows. Nonetheless, his poetry is rarely a muddled fantasy or confusing abstraction; even in his minor poems there is the reality of aesthetic truth.

Because of the highly developed technique of Weöres's poetry, translations do not reveal the simple and unique qualities of his work in their totality. The three poems rendered in English are characteristic of Weöres's creativeness, but they should be considered as documents of his poetic gift rather than thoroughly faithful projections of his varied creative spirit; they mirror only a certain phase of his poetic evolution in manner and matter.

*THE DAWNING BELL**

A slow, slow dreamless night this is,
The dawning bell now tolls and tolls.
It is still dark but heaven grows pale,
And somewhere creaks a pumping well.

The stony tower swings forth harsh sounds
That mesh white gardens in their song
Like spider-webs whereon I sway
As in my cradle long ago.

Such dawn is this as saw me born,
And such a one will see me die.
How many, many days and nights
Do streak my life in twofold hue!

The chimes encase my very skull,
I'm ground by stones of day and night.
And morning, like dappled cow her calf,
Now swishes me and licks my face.

TO THE UNKNOWN BELOVED

Whenever you close your eyes, beloved,
Two little birds, two fledgling swallows,
Fall quietly to sleep within their nest.

* "The Dawning Bell" and "To the Unknown Beloved" are translated by Anton Nyerges; "Whisper in the Dark" by the author of this essay.

Whenever your lips are smiling, beloved,
A meadow, a purple-flowered meadow,
Is lying at rest in the gleaming dawn.

Whenever your heart is yearning, beloved,
A myriad strings and harps and zithers
Make moan and mingle in heaven above.

Whenever your dreams take wing, beloved,
A flaming angel rises from a pearl-maelstrom.
Whither does he wander? I call him, await him.

WHISPER IN THE DARK

You rise from a well, dear child. Your head is a pyre, your arms the flow of water, your body the air, your feet mud. I bind you, but fear me not; I love you and my bonds mean your freedom.

On your head I write: "I am steadfast, willing, unwavering and warm, like one who desires to please a woman."

On your arm I write: "I have time, I am not in a hurry: eternity belongs to me."

On your body I write: "I contain everything and absorb everything; I am not particular; but who could besmirch me?"

On your feet I write: "I measure darkness and reach out for its depth; nothing can drop that I should not be under it."

You changed to gold, dear child. Buy bread for the blind and a sword for those who see.

III

Sándor Weöres is fond of bizarre images, but is not afraid of colloquial diction either; he dares dissonance in a surrealistic manner and, in contrast, as if reversing the decision of his taste, he can sing in the most amiable voice. He scorns all petrifying forms, then again comforts the conservative reader. But always is he the artist of the word. Sometimes he uses strained, eccentric imagery, like Dylan Thomas, the Welsh poet, yet he can evoke the innocence and enchanting atmosphere of fairyland. He can be pointed and elliptical, descriptive, suggestive, and impish, and there is ballad-like folksiness in his poetry and urbane wit. His poems reflect a type of sensitivity and sensibility which sometimes rejects the context of dictionary definitions. The statement of Pablo Picasso that "the picture lives through the man who is looking at it" could be applied to Sándor Weöres insofar as the appreciation of the emotional meaning of many of his poems requires the concentrated engagement of the reader's sensitivity and sensibility. Weöres has no "message" to deliver; he is not a crusader, neither does he write about generalized feelings. It is primarily his own imaginative resourcefulness that provides the stimulus for expression. He translated or rather paraphrased into Hungarian the *Gilgamesh* epic, this fragmentary Babylonian work,

which recounts the story of a hero who battled the gods without achieving immortality. Compared with his early poetic volumes, such as *Hideg Van* (It is Cold), *A Teremtés Dicsérete* (In Praise of Creation), and *A Kö és az Ember* (Stone and Man), his recent works, such as *Medusa*, *Elysium*, *A Fogak Tornáca* (The Veranda of Teeth), are not primarily expressions of improved craftsmanship, but manifest an unprecedented device in Hungarian poetry. One observes a keen sense for what S. I. Hayakawa in his *Language in Action* calls "multivalued orientation"; a reluctance to succumb to the limits of tangible and intangible experiences in their verbal and metaphysical symbolism.

The poetry of Weöres bears the imprint of a creator who, within the conflicting influences which went to the making of his taste, ideas, and prosody was not misled by the superficialities of poetic fashion. He suggests a sense of intimacy and also vastness. With an acute eye for the natural and the picturesque, with a fine ear for the tuneful, with an aptitude for magnificence and charming trifles, he would not let himself be entangled in the rhetorical phrase-making of political or social writers of verse. He says that "reality is more wonderful than fairy tales. Too bad it is a faithless sweetheart." He "sits in the waning winter sun, like Harpagon in the midst of his gold." He sings about the diverse excitements of love, about the Orient with oriental imagery, and about the Occident with occidental terminology. In one of his songs he identifies the song and the singer, the mirror and the mirrored. He describes a lady "whose soul is as white as her shoulders" and "her hands as slender as a whip." He can talk like a conjurer and sing with simplicity, as his Malayan and Hindu songs or his Japanese dance-play indicate. In his sonnet-portraits of Lao-Tse and Heracleitos, form and substance keep the inspiration alive. His tragic optimism is revealed in these words: "Turn to the wall and close your eyes, and you will see the world." In one of his best epigrams, "A Mindenség Törvénye" (The Law of the Universe) he refers to the fact that our clothes and food are made of beasts and plants, therefore we kill, and if we do not kill, we starve and thereby we are murderers. In Central-Europe suicide is all too frequent, and the poet naturally reflects upon this tragic condition. What comfort can he give to unfortunates who drowned themselves in the Danube? "You had nothing to eat. You now have a long beautiful coffin, stretching from the Black Forest to the Black Sea." The following seems like the tyranny of an image: "O spine, barometer of beauty, silent wisdom: you, you be my judge." In one of the gnomic poems we read: "I am a fighter. I do not know for whom I fight and whom do I assail. I do not have to know my purpose, as my purpose knows me." His metamorphosed American Negro spiritual song sounds genuine even in Hungarian. In "Férfiak Tánca" (Dance of Men) he sings about childhood "when we pulled the kitten's tail, plucked the legs of insects, plucked flowers by the handful," but now, as adults,

"we kill when we have to." In a poetic missive written to another Hungarian poet he says: "Today my weary thoughts stretch into the night, like the chalky legs of a corpse from the cover." Or he says: "The sun sits like a frog between the breasts of the sky; green snakes coil around the moon."

Sándor Weöres's recent poetry indicates an intensified conflict with destiny, a hunger for goodness. It shows an attempt to free himself from the morass of contemporariness which accounts for the intensity of his poems. He is the witness and victim of cataclysmic times. The subconscious is stressed, the desire to enter into the unreal or seemingly unreal, as the "real" is unendurable. Pain outweighs pleasure, even the memory of delight. Weöres seeks and finds an idiom for all this. He envisages polyrhythmic forms. It is not free verse he proposes or employs, but the rhythm of ancient poetry, for example that of the nordic mythological records, the *Eddas*, but with more variation. In his splendid verse-trilogy, "Békeoltár," (Altar of Peace)—"Solemnitas," "Securitas," "Serenitas"—the poet speaks about "the gigantic Night, our black mother," and "the rusty devil who lives in the heart of the rose" or "in the ears of a girl." In the powerful "XX-ik Századi Fresko" (Twentieth-Century Fresco) he visualizes "the Angel of Loathing indifferently toying with the wreck of fate." In his brief poem, "Amulett" (Amulet) he unmasks himself by saying: "Of what should I be afraid? All sorrows are in my heart, secretly, forever, and hell can be borne by one who is in it." In "De Profundis" we read: "A stray cat stalks the chicken. I share its death-fear and hunger. Rocks crumble, they enter into the flesh of the soil. This does not hurt the stone or the earth, but it hurts me." In "Ima" (Prayer) he begs the "diamond tower" not to forsake him.

Weöres's emphasis upon the "pre-conscious" and "unconscious" flow of thoughts, feelings, sensations is but an echo of a world in which his throbbing heart seeks answer to its existence. He burrows into the ground of his creative spirit, but the outer world does not escape his observations either. He is the product of an age that espoused various causes of "progress." In the field of creativeness it accentuated the psychology and method of dislocation and automatic association.

The exalted or frantic tone of his recent poetry shows a definite break from his earlier works, but they then seemed like the expression of a romantic phase, whereas his newer poems reveal an intense reaction to a treacherous and demented cosmos. Nevertheless Weöres knows how to fuse opposite worlds. He restores one's faith in the courage of the creative spirit. His emotional and intellectual mobility is extraordinary. His shifting technique does not injure his poetic status; it is the application of aesthetic directives acting freely towards an objective that qualifies and justifies poetic expression.

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Let's Hear the High School Teachers' Side

"WHY have you changed from a French major to one in English?" I asked one of my former students who was home from college for her vacation. I was concerned about her answer, for she had been one of my most enthusiastic and promising students—one who gets a real thrill from using a foreign language. She was receiving excellent grades, so her decision not to major in language was not because of poor college work. Here is her answer: "I have lost interest."

This student is actually representative of many who have left high school fired with enthusiasm for one or another of the foreign languages, and have lost interest in college. The following contentions are not based on statistics but on my own observations and convictions which have grown out of sixteen years' teaching in the language field. I have written this article after having read in professional magazines the many criticisms of secondary language teaching made by teachers at the college level, together with what they expect of the language students who come to them.

My first reason for feeling that some colleges have "let us down," so to speak, is either an over-emphasis on methodology, or a complete disregard for its importance. Some colleges and universities feel that they have found THE METHOD, and use it to the exclusion of all others. They do not take into consideration the individual differences in the learning process, whereby a combination of methods and a variety of procedure will reach a greater number of students. Others seem to have no basic method and have completely neglected to recognize the needs of today's language student. A few years ago one college student reported to me that the entire procedure in her French class was to translate from French to English a certain number of pages of literature per day, to discuss in English certain grammatical constructions—the techniques of the old grammar-translation method. I doubt if this condition exists to any extent today—let's hope not. But my young friend was another of those who said, "I've lost interest."

Secondly, the curriculum itself has proven a disappointment to many. They have left high school with a basic, if elementary, knowledge of the four cardinal aims of language instruction: reading, writing, speaking and understanding. They have developed an enthusiasm for all these, only to discover that many colleges have a curriculum which gives emphasis mainly to the first: reading. I do not wish in any way to minimize the importance of literature. But why minimize the others? The average college offers several courses in the literary field. Even so, the other three aims might receive some deserved importance if the discussion were conducted

in the foreign language. Fortunately, many do adhere to this rule; but I myself have been in classes at the graduate level in which much of the discussion was in English. Assuming that anyone taking these courses is either a major or a graduate student, the use of English is inexcusable. Likewise, in these same courses, I have written examinations in English. One of my students (graduated cum laude) told me that in her college literature classes the members might offer their contributions in either French or English. At first, she chose French, having been accustomed to so doing in high school. Gradually, however, she followed the English trend of the overwhelming majority, not wishing to be different.

I have already mentioned the great number of literature courses as compared to those in the field of linguistics. A few colleges offer a full-year course in phonetics, another in composition, another in stylistics, and an intensive course in conversation. A "major" must complete these successfully. But unfortunately, there is more often only ONE two or three-hour course required of "majors" which includes ALL of these important language studies. No wonder the pronunciation of *beurre* becomes a good English *burr!* If this is what the colleges send out as teachers, the same will return to them as students. One of our most intelligent graduates with a real talent for language recently entered a small college which has a fine general rating scholastically. Her statement to me was, "I am learning lots of literature, but I haven't learned any more composition or conversation than I knew when I left high school; in fact, I think I have forgotten a lot that I did know." Splendid, this cultural development, but the other language aims—speaking, writing and understanding—should most certainly hold an equally important place.

Thirdly, I should like to mention the basis seemingly used for the selection of too many college instructors. If a person has a Ph.D., has published scholarly articles, has a brilliant scholastic record, or has had the financial good fortune for extensive study and travel abroad, he is a favorable candidate for a college position. All these are really important—I admit the fact at the outset. How often are his teaching talent, his previous record *as a teacher* and his understanding of youth as thoroughly examined as the first set of qualifications? Knowledge of the subject is certainly of prime importance! But if the person is hired *to teach*, why not consider his talent in this direction? Several years ago, a college with which I was well acquainted, gave extensive publicity to the new head of the French department. His list of qualifications was most imposing. His mastery of his subject was both extensive and intensive. There was only one flaw—he had forgotten that there was a vast world of human beings about him, and that college boys will be—college boys. The pranks of youth were too much for him, and during his reign there was a pitiful dearth of language learning. On the other hand, my best college instructor had only an M.A., responsibilities which prevented his studying abroad—but a keen understanding of his subject,

a love for it that was an inspiration, a real insight into classroom technique, and most important of all, a humorously sympathetic understanding of people. I rank him as a truly great teacher—but his qualifications, on paper, are too humble to attract our outstanding language faculties.

While the following may digress from the general plan of this discussion I should like college freshman instructors to understand one fact concerning the products of the secondary school language departments: we ourselves, as high school teachers, are certainly far from satisfied with the preparation which at least one third of our language students carry with them from high school. In public education we do fail the loafers or complete dullards outright; but since we are obliged to accept all those who wish to attempt a language in spite of excellent counselling to the contrary, we must admit that we close our eyes, and award many a student a grade of "D" if we feel that a sincere effort has been made to do the prescribed work. I often facetiously say, "D for Donation." Thus, the college instructor would be more fair in judging us if he looked up the high school record and took a passing but low grade as an indication of our disapproval of the student's language work. Many colleges avoid placing a freshman in a class whose standard of work is too high by giving placement tests. Of this practice, I highly approve, but I should like to add one suggestion: give the same test to *all* those expecting to enter the second year classes, whether entering from high school or from the first year classes in the college itself. The results might be surprising. Also, there is an occasional good student who purposely fails the entrance test in order to start again for an easy "A"!

My picture of college language teaching is indeed gloomy. On the other hand, a brilliant job is being performed by language faculties throughout the country, and their "majors" have a preparation that is a joy to meet. I have seen undergraduates from some of our best language departments put graduate students to shame. Recently, I met a young graduate of a well-known French department. Her instructors should be proud of her! If the colleges IN GENERAL could send us students with a similar preparation they would ultimately solve many of their own troubles. I heartily agree with Mr. Hugo Giduz in his fine article (*French Review*, March, 1948) which deplores the preparation of high school language students. School administrators MUST learn that language absolutely CANNOT be taught by someone who has been exposed to a French course in the remote past. We teachers at the secondary level are not doing all that we can to give our students the best possible preparation—admitted! But please send into the field, teachers whose background is worthy of a college graduate in language! Yes, fortunately, outstanding work is being done by individuals and by entire departments. Our hope is that the movement has just begun!

ELIZABETH WRIGHT

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Lorain, Ohio

A Follow-up Course in Spanish

SPANISH is taught in thirteen senior high schools and three intermediate schools in Detroit. Of the thirteen high schools only six offer more than two years study of the language. In the remaining schools the small foreign language enrollment made it impractical to offer advanced classes in the language. This worked a definite hardship on those students who planned to follow a liberal arts program at the university. With no foreign language study in the eleventh and twelfth grade these students found themselves at a great disadvantage when grouped with students who had but recently finished with their Spanish (4).

Another group of students was discriminated against in limiting Spanish study to two years. These were the young non-college preparatory students who found pleasure in the use of the language for reading, speaking, and listening. The school offered no further opportunity for them to use their Spanish or to improve it.

Beset with such problems as those described above, Mr. Arthur Migdal, Spanish instructor at Northwestern High School, planned a Spanish course that would tide over the student who wanted to continue in college, and that would give others further opportunity to practice their Spanish.

Because of the many required courses in the last two years in high school, most of the language study has been pushed down into the ninth and tenth grades. Many pupils found they just could not squeeze another five hour course into their program. Mr. Migdal planned his Spanish (5A) course as a $2\frac{1}{2}$ hour subject for these very practical reasons:

The students can more easily fit a $2\frac{1}{2}$ hour course into their program. The home work in such a course is reduced to the minimum; consequently it has more appeal as an elective.

Mr. Charles Burns, Principal of Northwestern High School, is sympathetic toward foreign language study and cognizant of the need for a second language in the education of tomorrow's citizens of the world. His permission and "blessing" once obtained, Mr. Migdal started his new class in the fall semester of 1948 with 20 pupils.

The more immediate aims for this Spanish (5A) course were as follows:

1. To provide a basic and active vocabulary which can be employed in every day lifelike situations. (The vocabulary developed in the texts used for Spanish 1-4 was selected from word lists based on a word count of classics to be read in advanced classes, not on essential living activities of boys and girls.)

2. The ability to listen to and to understand others who speak the language.
3. A good Spanish accent and proper phrasing of words.
4. A feel for idiomatic Spanish.
5. Further interest in the life, customs, and culture of Spanish speaking people.

Well-known Spanish conversation texts were tried out in the first semester. Some were found to meet the above aims better than others. The selection of a permanent text is still in the experimental stage. Perhaps more than one will be needed.

The twenty pupils were divided into groups of four or five; these groups were maintained throughout the semester. Each group proceeded at its own rate of speed. No one went on to the new lesson until the instructor was convinced that each one in the group had mastered the vocabulary, idioms, and the fine points of pronunciation. No home work was involved since the course was planned for only $2\frac{1}{2}$ hours credit. Twenty lessons in the text were completed, about one chapter per week.

During the recitation period each group first read through the whole selection. The instructor re-read the selection so that the group could get the correct pronunciation. At the same time, he explained the idiomatic expressions and grammatical constructions with which the students were not familiar. Individual pupils then decided upon the part of the dialog to be memorized and what part each was to take. The instructor corrected the pronunciation in the memorized passages and encouraged conversation about the selection in Spanish.

Throughout the term the language classes worked in close cooperation with the audio-visual department at Northwestern High School. Each group in the Spanish class had an opportunity to make a recording of its selection. These records were played back to the members of the class, all of whom participated in making criticisms and corrections. A wire recorder was used also and proved even more effective than the records for correcting pronunciation.

A written review was given at the end of every three chapters. Each pupil had to get at least 90% right or retake the test until such a score was obtained. At the end of the course a test of 400 new vocabulary words contained in Chapters 1-20 was given both from English to Spanish and Spanish to English. The students had no knowledge that such a test was to be given and, consequently, had no special preparation or opportunity to "cram." An average of 75% was attained on this vocabulary test.

The instructor was fully satisfied with progress made in the improvement of pronunciation by comparing the recordings made at the beginning of the term with those made at the end of the term.

Pupils showed their gratification at being able to work in groups. They appreciated the freedom and flexibility that were allowed them. At the end of the term the students were asked to write an evaluation of the course. The following are a few of the excerpts from their evaluation:

"One thing I did like was the memorization. I found that by repetition pronunciation can't help but improve."

"I have had a chance to speak more Spanish because the class was divided into groups. I also enjoyed making records and hearing them played back which helped me quite a bit to see my mistakes."

"I liked the informality of the course. I learned vital vocabulary; my pronunciation improved, and I learned to speak Spanish more rapidly."

"The most interesting part of the course, I thought, was recording skits. By having the skits played back to me I was able to find the mistakes in my pronunciation. Another thing I enjoyed was the way in which the class was conducted. I hope that advanced classes will continue to be small because you have a better chance of working with the teacher and other students than you would otherwise."

"Since I have entered, I have learned to express myself in Spanish about ordinary things, things in daily use."

"The records were the most valuable part of the course. Anyone who was really interested in improving his Spanish gained the most help from this advice."

"I can honestly say I was glad I took the course and I gained something useful from it."

The pupils enjoyed the course; the instructor feels that the objectives were attained; successive courses of 6A, 7A, and 8A are being planned to carry the students through to graduation; and more lasting friends and supporters have been won for the study of Spanish in high school. Such courses as this one worked out by Mr. Migdal are suggested as a liaison between the two years of high school language study and continuation in college.

Of course, when the increased enrollment in the foreign language department justifies the formation of regular advanced five hour classes, then the pupils of that school will certainly want to enjoy pursuing the full four year course in high school. However, few comprehensive high schools are able to offer such a program today. In the meantime, the foreign language department of the Detroit public schools recommends this $2\frac{1}{2}$ hour course as an alternative and as a solution to the problem that faces our college preparatory students today.

CLARENCE WACHNER

*Board of Education, Detroit
and Wayne University*

The Use of Recordings in the Radio Language Course

A JUDICIOUS use of recordings in a radio foreign language course permits the combining of the advantages of having an American instructor who understands the difficulties of learning a language with which he himself once had to struggle and those of having a native-born instructor with his careful pronunciation and his great fluency. Recordings during the radio hour permit a variety impossible to attain with a single instructor. They motivate the frequent repetition of selections which must be heard often if the pupils are to develop aural comprehension, but which might become dull if repeated too frequently by the same person. Recordings enable the radio audience to hear, as read by native speakers, material they have already studied and therefore understand more easily. They make it possible for the learner to hear the language he is studying as spoken by both men and women, by persons coming from various parts of the country or countries using the language. In short, recordings make the radio course more effective and more interesting.

The use of a recording on a radio program has advantages over the use of the same recording in the ordinary classroom. In the latter, the instructor must take the time, in front of his class, to play the recording. It is visibly and audibly only a recording, as contrasted to a real person. In the radio program, the recording is played from the control-room, without any loss of time or motion. If it is a good recording, it sounds as much like a person as does the instructor who is doing the broadcasting.

Recordings enable a Department of Modern Languages to make the radio language course a co-operative enterprise in which the best linguistic talent of its instructors can be utilized without too seriously infringing on the time of the various individuals who contribute.

The procedure used in the present beginning French course conducted over station WOSU by the Department of Romance Languages of the Ohio State University may serve to illustrate how recordings have been used to enrich that radio language course.

The radio French class meets a half-hour a day from Monday through Friday. It is conducted by the present writer, who is American, for the radio audience alone and not in conjunction with any university classroom. The students purchase the basic elementary French textbook¹ consisting of sixty lessons, of which they will do thirty during this school-year. Four days are spent on each lesson. The class advances slowly in the textbook,

¹ Hendrix-Meiden, *Beginning French: A Cultural Approach* (Houghton Mifflin, 1948).

since this is a beginning course which is being followed by those who have never had any French as well as those who wish to review their French. Letters from the radio students reveal that adults who listen to a radio course have not the time to make a long daily preparation. Many of them have a great deal of incentive and work very seriously on the course. But those who have never had French before and those whose linguistic background is weak could be easily discouraged by having to advance at a too rapid pace.

The lessons of the text consist of:

- (1) a reading-selection of connected material about France and French life
- (2) questions in French on the reading-selection
- (3) a series of all-French exercises: filling-out-blanks, changing nouns to pronouns, writing verbs in different tenses, etc.
- (4) questions in English on new grammatical points illustrated in the lesson
- (5) an English-to-French translation

Recordings of the reading-selection of every lesson have been made by Professor Charles Carlut (Lyon), Madame Micheline Bell (Paris), Madame Janine Snediker (Paris), and Madame Georgette Pradal (Toulouse), all of the Department of Romance Languages of the Ohio State University, and by Monsieur Jacques Delécluse (Paris) of Wayne University. Each recording reflects to some extent the personality of the instructor who made it. Letters from members of the radio class often evince a preference for one or another of the five voices.

Whenever radio pupils are consulted as to what they want in a language course, they are overwhelmingly in favor of learning to speak and to understand the language.² One of the principal aims of the radio course, therefore, is the development of aural skill. It is in this connection especially that the recordings have proved invaluable. These recordings are interwoven into the over-all lesson-plan in such a way that they come at the point where they do the most for developing comprehension and at the same time offer a pleasant variety to the students. The lessons are taken up in approximately the following manner:

First Day

Reading by instructor of reading-selection. Rereading of selection in breath-groups which are repeated by students. Discussion by instructor, in French as far as possible, of the subject-matter of lesson in relation to present-day France. *Playing of the slowest and clearest recording of reading-selection.* Short dictation from first part of lesson.

Second Day

Playing of second recording of reading-selection. Answering of French questions on the lesson by instructor, first slowly, then rapidly. *Playing of third recording of*

² Cf. Walter Meiden, *People Want to SPEAK Foreign Languages*, MLJ 25 (December 1941), 864-868.

reading-selection. Discussion in English of grammatical points taken up in lesson. Short intensive pronunciation drill on one paragraph of reading-selection. Dictation of that paragraph.

Third Day

Playing of fourth recording of reading-selection. Correction of all-French exercises previously worked out by students. *Playing of fifth recording of reading-selection.* Pronunciation drill. Short dictation of parts of questions or part of one exercise.

Fourth Day

Playing of one of the previously played recordings of reading-selection. Correction of English-to-French translation. *Playing of another of the recordings of lesson.* Pronunciation of vocabulary of following lesson. *Playing of recording of some previous lesson for review.* Dictation of one paragraph of lesson at hand.

In the course of the four days spent on the lesson, the radio student has heard the reading-selection read once by the American instructor and seven times by five French voices. No one in the radio audience has complained that the lesson is being read too often. On the contrary, there are sometimes requests that the lessons be read even more often.

Recordings can also perform a valuable service to the radio audience during vacation periods. In the present course, whereas formerly the radio language program was discontinued during vacations, now it is carried on with a series of recordings which were prepared as a result of requests from the radio students that recordings be played during these intervals. In order to offer some variety, the vacation-recording-hour is divided into two parts. During the first fifteen minutes, the pupils are given pronunciation drill. A fairly easy reading-selection already studied is chosen as the basis of this drill. The native French instructor reads that selection in breath-groups, leaving intervals of silence in which the student repeats. Preliminary instructions direct the student to watch the intonation and tell him what to look for. The same selection is broadcast for several days, since the student must work on it a number of times in order to benefit from it. During the second half of the hour, the selections of lessons studied during the weeks preceding the vacation are replayed. Since the average time for playing one lesson is three minutes, it is possible to play five lessons read by one person during each vacation broadcast.

The use of recordings in connection with the radio course has elicited many favorable comments from members of the class. Certain schools in Ohio tune in the French lesson in order to give their pupils the opportunity to hear these French voices. The only unfavorable comments have been concerning the reception. Listeners in a wide area around the station find the recordings so natural as to be quite like the voice of the person who made the recordings. However, in some of the distant parts of the state, radio students have found the recordings definitely less clear than the voice of persons participating in the program. The remedy to this difficulty, ac-

cording to the radio engineers, is to improve the transcription.

There are many other types of recordings which can be used to enliven and enhance the value of the radio language hour. Questions and answers based on the reading-selection and given by two native speakers could contribute to making that exercise much more colorful. Short talks by native speakers based on a previously learned vocabulary would be received enthusiastically by radio students. Dialogs and conversations developing other aspects of subjects already studied could prove very effective.

But the use of recordings cannot be indiscriminate. The radio student should be well prepared by the regular instructor before he is allowed to hear the recordings. Nothing is so stimulating to the language student as to discover that he understands a native speaking his own language. But nothing is so discouraging as to hear the native speaker and not to be able to understand him. Recordings cannot replace the regular teacher. But properly used, they can do much to supplement and enrich his course.

WALTER MEIDEN

The Ohio State University.

PRE-VIDA

Tengo los ojos ciegos de Dios. Hoy no me pidas
que mire hacia la charca nefítica del mundo.
Una venda de cielo me desgaja a la tierra.
Mis ojos sólo saben apreciar lo Absoluto.

CARLOS ÁNGEL GARRÉ

Montevideo, Uruguay

LA ADIVINA

Ni un día pasaba
Que yo en ti no pensara
Y cada día te echo menos más que ayer,
Y así es que hoy no sé nada que hacer.

¡Cuánto me acuerdo de tus ojos
Esos orbes luminosos y azules!
Y ahora lo sé todo,
Que en esas honduras reposa
El secreto de mi amor.

NANCY-ANNE BANCROFT

New York City

William S. Hendrix

The passing of William S. Hendrix on March 22, 1948, was a great shock to his many friends and a distinct loss to the teaching profession. To the field of modern language instruction he made many contributions in the form of magazine articles, grammars, readers, and editions of French and Spanish texts. In research he was known for his study of comic types in early Spanish drama; and articles on the *Poema del Cid*; Gil Vicente; Quevedo, Guevara and Le Sage; Cervantes; Calderón; and Larra. He was a pioneer in foreign language broadcasting and in new techniques of classroom practice. Forward-looking, energetic and enthusiastic Professor Hendrix organized with admirable efficiency modern language teaching in his own university, and was known throughout the United States as one of the great teachers of his time.

Professor Hendrix took an active interest in national organizations and his competence was generally recognized. In 1926 he was elected President of the American Association of Teachers of Spanish, and in 1947 was elected Editor of the *Modern Language Journal*. He was a member of the national committee which made for the Commission on Trends in Education of the Modern Language Association a survey of the language instruction in the Army Specialized Training Program.

Professor Hendrix was a Corresponding Member of the Hispanic Society of America, and received from Spain the distinction of Caballero de la Real Orden de Isabella la Católica.

The National Federation of Modern Language Teachers' Associations records with deep sorrow the loss of a distinguished colleague and cherishes the memory of an able teacher, an inspired administrator, and a dear friend.

Executive Council in Session

New York, Dec. 29, 1948

Notes and News

A Plan for a French Conversation Course

There are perhaps as many varieties of French Conversation Courses as there are professors teaching this course. Each has devised what he considers the best solution to a very difficult problem and in a sense each has devised a successful course in that it gives a very important background in oral French.

At the University of Kentucky we have developed a course during the last fifteen years which is perhaps no better than any of the others. We feel, however, that it offers a different approach to the problem.

When we established our course we decided that the right level was just after the completion of Intermediate French. We also defined a Conversation Course as one in which the students talked among themselves. These two factors didn't go very well together. We found that the students wouldn't talk and that the professor had to do most of the work. We then tried devices for stimulating conversation. Little speeches were prepared and special topics were assigned for each recitation. We were getting results, but we were not satisfied.

We then decided to attack the problem from an entirely different angle. It seemed that the classroom was the worst place to have this type of course since students have been conditioned for years not to talk among themselves in such a place. We moved the class to the Cafeteria and we all had lunch together. This was better than the classroom, but the eating process interfered somewhat with talking and tended to limit the vocabulary. Then came the idea of meeting in a drug store. It turned out to be a fortunate choice. Since we were obliged to sit at small tables, the group was broken up into small units and this established a relationship which almost forced the students to talk.

We have been going for ten years now and experience has taught us certain techniques which make this course work.

It is important to establish the right attitude from the start. The students are told that they will be severely penalized if they talk English. In practice the grade is lowered and the whole class is punished by forcing it to stay in the classroom at the next meeting.

The small groups must be carefully organized. Members should be shifted fairly often in order to observe results. The timid ones should be put together and naturally the garrulous ones should be put in one group.

It is a good idea to select a drug store which is far enough away so that the class has to pass by a few shops. Frequent visits to these shops can be used to increase vocabulary.

Since the actual recitation does not require any preparation, the outside work can be concentrated on vocabulary. Long lists of words are provided (about a thousand words each semester) and at frequent intervals quizzes are given on these lists. Three minute talks are also required from time to time. The final examination consists of a five minute talk and a stiff examination on the vocabulary.

The professor usually stays with one group during the whole period, but it is a good idea to have the groups close enough so that he can supervise the conversation and be available for questions about grammar and vocabulary.

It is hard to give a grade in this type of course. Usually it is based on improvement in speaking ability, willingness to participate, attendance, and improvement in vocabulary.

The course is so interesting to students that they regret the end of the period and some even stay on for another hour in order to keep on talking French. At the end of the second semester, conversation is very active. By its nature this course draws many students who might not go on after finishing Intermediate French.

HOBART RYLAND

University of Kentucky

Learning English and Spanish by Exchange Method (Spanish in the Tucson Public Schools)

Spanish is a useful language in the South-West, especially in border towns. There are many Spanish-speaking children in the schools. Tucson has introduced Spanish in its public schools in all grades from the First to High School.

The method used is one of language exchange—some learning English and others Spanish, helping one another as they go along. The exchange has a tendency to make all pupils language conscious. There is a constant check up, for each pupil wishes his language to be spoken correctly, and as a result a better understanding develops between the English and the Spanish child. The troublesome adjustment period disappears as they become interested in acting as language teachers.

Besides these evident gains, the school sets up the following objectives: (1) To develop skill in ability to speak, read, write, and understand the Spanish language; (2) To help the pupil in understanding Mexico and acquiring a knowledge of the country; (3) To show appreciation for the help of Mexican pupils in our effort to attain these objectives by perfecting their English.

The work is definite and is carefully planned since only a short time is available each day. Conversational Spanish is the basis of the work for Grades One to Six. A Spanish vocabulary is arranged for each grade, grouped around items of general interest such as: the human body, the school, the street, clothes, numbers, groceries, foods, objects in the house, in the country, in the city, etc.

The course sets up some guiding principles: (1) To present the new vocabulary slowly; (2) To make sure each child has a correct pronunciation; (3) To try to get each English-speaking child to want to learn Spanish, and each Spanish-speaking child to want to learn English.

Much joy is expressed by both parties in this exchange of languages, and parents in both nationalities are enthusiastic over the plan and help in many ways.

The techniques and devices used in teaching are familiar to all teachers. Of course, they begin with words common to all children in Tucson such as: tortilla, taco, casa grande, rodeo, patio, etc. The Primary Grades use the "Do and Say" method which is always enjoyable. Greetings are exchanged. They listen to radio programs in Spanish and English, and records and moving pictures are also used.

All teachers of other subjects contribute to this exchange, and it has been proven that the introduction of Spanish in the curriculum of Tucson schools has many beneficial results and causes no retardation of learning in any of the other subjects.

LENA G. BIXLER

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Avoid the Professional-Inferiority Complex!

It is a deplorable fact that foreign language teachers have suffered both professionally and psychologically from what has seemed to be an ever-increasing necessity for defending their life's work. How many of them must, at times, envy the "peace of mind" enjoyed by teachers of typewriting, history, cooking, etc., who are not asked constantly to justify the inclusion of

their specialization in the high school course of study! The utilitarians, with their trite and often vulgar inquiries of the where-does-it-get-you variety, keep hammering relentlessly against the cultural edifice of which foreign languages are an integral part, and have accomplished their objective to the extent that many cultural acquirements are no longer required for admission to institutions of higher learning. Foreign language teachers, in turn, have evidenced their retreat before this nerve-shattering onslaught by propagandizing publicly and rationalizing privately, in self-defense.

The NECESSITY—not desirability, but NECESSITY for foreign language acquirements in the "one world" which is evolutionizing by dint of and, at times, alas, in spite of our efforts, is obvious to any but the hopelessly prejudiced mind.

During the war years, how often did one hear in the North African and Italian theaters of operation the remorseful laments of those who had not taken advantage of the linguistic opportunities offered to them in high school. The magic words, *Où est la Croix Rouge Française?* for example, led us to a veritable oasis of refreshment and hospitality in the war-torn Tunis of '43. *Sapone, biancheria, camicia, lavare*, etc. were the abracadabra which solved the personal laundry problem long before the Quartermaster troops arrived.

The keen intellectual enjoyment, the cultural rapprochement, and the spiritual solace which are discovered individually or collectively by those who have access to one or more foreign literatures are difficult to describe to the uninitiated.

The personal reciprocity of feeling and thought made possible only by communication in the same universe of discourse can never be enjoyed by one who must depend upon the artificial crutch provided by the interpreter.

The delight of the Italian farmer and the Tunisian book-vendor who, when addressed by the American soldier in their own language, opened their eyes wide and exclaimed, "*Ma voi parlate italiano!*" and "*Mais vous parlez français!*", was not feigned. There was established a spiritual rapport which made for the most friendly of personal relationships.

In addition to being a psychological hardship, it is a personal indignity for language teachers to have to keep on tap an enumeration of the various justifications for their chosen work. They can well find the strength they seek in the firm conviction that what they offer is of infinite value, and needs no further justification than speech itself.

Lest this be misconstrued as a personal grievance, let me hasten to add that the administrators of the public schools of the District of Columbia have invariably proven themselves to be favorably disposed toward language study, and have shown a true appreciation of its intrinsic and instrumental values as an educational medium.

HENRY MENDELOFF

*Eastern High School
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Inter-American Workshop at Kent State University

Twenty participants and ten visitors from Ohio, Michigan, and Illinois, attended the first Inter-American Workshop for teachers and students of Spanish which was held on the campus of Kent State University from June 21 to 26.

The participants discussed and many times arrived at the solution of their own problems in a methodology class. Dr. Virgil A. Warren, of Cumberland University, and Miss Mary W. Coates, of Lakewood High School, led the discussions on this subject.

A most noteworthy feature was that all the departments of the University co-operated to make this project successful. The President and the Dean spoke at the opening session. Music students played national hymns of the countries of the lecturers. Art students made posters, and the Art Department had exhibits of Latin American paintings. The public relations and speech departments were instrumental in securing satisfactory newspaper and radio publicity.

Other language leaders taking part were: Dr. Ernesto Aliaga Suárez, of the Ministry of Education of Bolivia; Professor Ernesto Montenegro, Kent University; Dr. Alberto Pamies, of Kent University; Dr. F. Dewey Amner, head of the department of foreign languages; Miss Hazel Messimore, director of the Workshop; and also from Kent University: Mrs. Ellen Mason Durling, Miss Bernice Wicks, and Mr. Harold Lionetti. Mr. Richard Delano, of Lake Forest Academy took also an active part.

At a special ceremony, Dr. Aliaga Suárez and Mrs. Durling were initiated as honorary members into Sigma Delta Pi, Spanish honorary fraternity, of which Dr. Amner is national president.

The Idaho Language Teachers Forum

Published by the University of Idaho as a service to the teachers of foreign languages of the State, the *Forum* has made its appearance. The *Forum* continues the bulletin of some years ago addressed by the Department of Classical Languages to the high school teacher of Latin.

The *Forum* publishes notes and news about the teachers and language teaching in the State. It has messages from the faculties of the University addressed to the teachers of the State. These messages appear in Russian, Spanish, German, Latin, French, and Italian. Altogether, it shows a praiseworthy effort on the part of the University to be of service to the language teachers of the State. We congratulate the language departments of the University of Idaho for securing this service, and hope that other universities will show equal interest.

Occupied Countries News Notes

The Advisory Committee on Cultural and Educational Relations with the Occupied Countries will issue *News Notes* at approximately biweekly intervals to inform American organizations concerning educational and cultural projects in the occupied countries.

The general purpose of the Advisory Committee is to develop and strengthen sound approaches to cultural and educational affairs in the occupied countries, stressing particularly the establishment of mutual relations between institutions and organizations in the United States and those in the occupied countries. It is concerned primarily with the promotion of such activities in the educational and cultural fields as will encourage the development of democracy in these countries. The Committee has its headquarters at 744 Jackson Place, N.W., Washington 6, D. C.

A Supplement to the Census of Medieval and Renaissance Manuscripts

The *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, compiled by the late Seymour De Ricci with the assistance of W. J. Wilson and published in two volumes in 1935 and 1937, with Index volume in 1940, is now outdated. A *Supplement* to the *Census* is now being prepared under the auspices of the American Council of Learned Societies with C. U. Faye of the University of Illinois Library Staff as editor.

Material to be included in the *Supplement* should, if possible, reach the editor by May 1, 1949. (The deadline will probably have to be set at a later date.)

Information as to this project and the forms to be observed in material submitted for publication in the *Supplement* are given in a pamphlet which may be secured from C. U. Faye, P.O. Box 395, Champaign, Illinois.

Facilities for Investigation in Foreign Languages in Illinois

I wish to call the attention of all language teachers in Illinois to the existence of the Illinois Secondary School Curriculum Program, created in 1947 by action of the Superintendent

of Public Instruction, Mr. Vernon L. Nickell. The Steering Committee of this organization is willing to consider any worthwhile project to investigate any aspect in the modern languages. Thirty-two projects have been accepted and are under way. No language has yet been submitted to the Committee. I know there are teachers in the State interested in conducting investigations and experiments in our field. This is an excellent opportunity to obtain the necessary aid and advice.

JOSÉ SÁNCHEZ
Member of the Steering Committee

University of Illinois, Chicago

Haitian Government Announces Essay Contest

A prize essay contest on Haiti's contribution to the independence of the American republics has been announced by the Haitian Embassy in Washington. The contest is open to graduate and undergraduate students in the United States and possessions.

First prize will consist of a two-week boat or plane trip to Haiti during the exposition which will commemorate the 200th anniversary of the founding of Port-au-Prince next winter, or a cash award of \$1000, at the option of the winner. Second prize will be a cash award of \$500. The winner who elects to visit Haiti will be a guest of the Haitian Government during his stay in the Caribbean republic. Detailed information on the contest is available from the Secretary, Prize Essay Contest, Haitian Embassy, Washington, D. C.

Central States Modern Language Association

The Central States Modern Language Teachers Association will hold its annual meeting in Cleveland on April 29-30, 1949 at the Hotel Cleveland. Members should make reservations early. Very attractive programs have been arranged for the two days, and members should not miss this meeting.

Notice

In order to assure uninterrupted delivery of the *Journal*, members whose subscriptions have expired should renew them now, either through their Regional Associations or directly through the Business Manager of the *Journal*, Mr. Stephen L. Pitcher, 7144 Washington Avenue, St. Louis 5, Missouri.

Reviews

LÓPEZ DE MESTAS, MARGARITA, AND BROWN, ESTHER, *Vamos a hablar español*. Boston: D. C. Heath and Company, 1949, pp. x+332. Price \$2.20.

The purpose and plan of this book can be stated most succinctly in the words of the first paragraph of the preface: "[This text] is designed to develop in the pupil aural comprehension of Spanish and to give him practice in using Spanish orally. The book incorporates some features of the most up-to-date trends in modern language teaching—features such as listening to Spanish, repeating Spanish as heard, and memorizing questions and answers in Spanish."

Intended as a beginning Spanish text for junior high school pupils, *Vamos a hablar español* has many excellent features. Among them it should be mentioned first that it endeavors to present a functional approach to the study of Spanish. Consequently, there is a minimum amount of formal grammar and the grammatical concepts are explained only when the need for such explanation arises.

More specifically each lesson consists of three parts. Part A is a dialog in Spanish. The life situations depicted in these lessons keep the pupils in constant movement, from the customs house to the circus, to the rodeo, and so on. The thirty recitations are of interest to pupils of this grade level and will give a class thirty specialized vocabularies for thirty common life situations. Then Part B is an explanation of new grammar points, idioms, and verb forms found in the dialog. The third subdivision, Part C, offers oral and written practice in using the characteristic expressions found in that lesson and in preceding dialogs. Six review lessons provide varied and interesting exercises and vocabulary drills. The Spanish-English vocabulary contains approximately 1000 entries.

I should add that this is a handsome book. It is attractively bound and printed. Illustrated by Leo Politi, it is full of youth and life. In fact, *Vamos a hablar español* is in every way a pupil's book and has been planned from the point of view of the pupil.

The dedication reads, "To our students whose oral accomplishments in Spanish have inspired us to write *Vamos a hablar español*."

EDNA LUE FURNESS

University of Wyoming

ALTAMIRANO, IGNACIO MANUEL, *Clemencia*, edited by Elliott B. Scherr and Nell Walker. D. C. Heath, Boston, 1948, pp. xv+226. Price, \$1.60.

Another worthy title has been added to the list of Spanish American works adapted for classroom use. The authors have shortened somewhat the original text; but by no means have they impaired the charm of *Clemencia*, commendable for its relative simplicity of language, and for its romantic story of Fernando Valle, one of the brave Mexican soldiers who fought for their country in the War of the French Intervention.

Several features combine to make this edition of *Clemencia* a "teachable" and significant addition to Spanish text books. Although "prepared for use in high school or college classes after the students have completed their reading of more elementary prose," it fits well into more advanced courses. There are other features. The relatively brief, yet fine, introduction

includes a treatment of Altamirano's life and works; it also provides an adequate historical background for the intelligent reading of the novel. Over 200 notes translate difficult passages and explain constructions. The exercises (12 pages) consist of: 94 questions in Spanish on the text; idioms for use in original sentences; true and false questions; completion exercises; and word study. The printing is good; the reviewer has found one misprint: *mas* for *más* on page 47.

Of a book so beautifully written, dexterously edited, and suitably presented, it is perhaps ungrateful to register a carping criticism. Nevertheless, it seems only fair to point out to prospective users that for 148 pages of text there are 61 pages of end vocabulary (approximately 2800 entries). The editors do not tell us how many of these words are in Buchanan's *A Graded Spanish Word Book*. Of course, the teacher who wishes to use the text in a course with advanced students will not be greatly concerned; however, those who would like to use it as early as possible for the purpose of teaching vocabulary and idioms should know not only how many of the words are in Buchanan's list, but also at what levels of that list they are found. It seems not unreasonable to ask that editors give this information—and also similar information on idioms, checked, we would advise, with Keniston's *Standard List of Spanish Words and Idioms*. Then may the editors let the teachers decide where and when to use the book.

On the whole this edition of the well-known Mexican classic is satisfactory and deserves wide adoption.

EDNA LUE FURNESS

University of Wyoming

RAMÍREZ ESPAÑA, GUILLERMO, *La Familia de Sor Juana Inés de la Cruz. Documentos inéditos. Introducción y notas de Guillermo Ramírez España. Prólogo de Alfonso Méndez Plancarte. Imprenta Universitaria. México, 1947. xlvi+119. Precio: 7 pesos mejicanos.*

Publicanse en este libro varios documentos inéditos relativos a parientes por línea materna de Sor Juana Inés de la Cruz, descubiertos por Guillermo Ramírez España, descendiente de la misma rama. Respecto del padre de la escritora, don Pedro Manuel de Asbaje, no se aporta ningún nuevo dato. Se tienen muy pocas noticias acerca de él, y resulta que, después de haber vivido varios años en concubinato con Isabel Ramírez, la madre de Sor Juana, desapareció—no se sabe si por fallecimiento o por abandono del hogar—puesto que Isabel se enlaza en nueva barraganía con el capitán don Diego Ruiz Lozano.

Claro es que todas las personas a quienes se refieren tales documentos no tienen más importancia histórica que la derivada de su parentesco con la insigne poetisa mejicana, y por ello los documentos más interesantes del libro son el testamento y el acta de defunción de Isabel Ramírez, la madre de Sor Juana. En ambos se hace constar que era de estado soltera, y en el testamento—que no firma Isabel Ramírez, porque no sabía escribir, pero que se halla autorizado por Escribano real y público y con las firmas de dos testigos, estando presentes otros tres más—declara la otorgante: "Item declaro que he sido mujer de estado soltera y he tenido por mis hijos naturales, a Doña Josefa María y a Doña María de Asbaje y a Madre Juana de la Cruz, religiosa del Convento del Señor San Jerónimo de la ciudad de México. Y asimismo declaro por tales mis hijos naturales Don Diego Ruiz Lozano, a Doña Antonia y a Doña Inés Ruiz Lozano."

Esta declaración—hecha en un documento de autenticidad indudable—es a mi juicio importanteísima, no sólo porque aporta un dato tan interesante—aunque el hecho sea lamentable, pero no, ciertamente, despreciable para la hija—como el de la ilegitimidad del nacimiento de Juana de Asbaje, sino porque nos da la clave para interpretar el único punto relativo a la vida de la excelsa poetisa que hasta ahora permanece en la obscuridad.

¿Qué causas o motivos poderosos impulsaron a la joven Juana de Asbaje—poseedora de belleza y de talento para brillar en la corte virreinal donde vivía como amiga predilecta de la

virreina—a abandonar la vida social a los diez y seis años recluyéndose en un convento? Piensan algunos biógrafos de la poetisa que quizás se debió su resolución a contrariedades amorosas, pero realmente no se ha descubierto hecho alguno en que fundar tal hipótesis. En cambio, los documentos a que me refiero dan una clave para interpretar el enigma.

Teniendo en cuenta el ambiente de Méjico en el siglo XVII y la exquisita sensibilidad espiritual de Juana de Asbaje, hay motivos poderosos para pensar que abandonó la corte y se recluyó en un convento impulsada por las reacciones de amargura o de inferioridad que en su ánimo produjeron sin duda no sólo la ilegitimidad de su nacimiento—concebida ella en pecado mortal de sus padres—sino además la conducta reiteradamente irregular y escandalosa de su madre viviendo en concubinato fecundo, primero con el padre de la escritora, Don Pedro Manuel de Asbaje, y luego con el capitán Ruiz Lozano. ¿Es que temía que estos hechos fueran conocidos en la corte del virrey, haciéndole perder la privilegiada situación que disfrutaba, al ser pasto de la melecidencia? ¿Es que se enamoró de un joven de elevada estirpe con el cual no podía aspirar a casarse estando descalificada por la conducta de su madre? ¿Es que temió a la vergüenza de que se divulgara su origen pecaminoso? ¿Es que recibió el agravio de los galanteos de quienes sabiendo la historia familiar de Juana, pensaron—"de tal palo tal astilla"—que había de ser fácil rendirla? Nada se sabe con certeza, pero creo que por uno de estos caminos habrá de encontrarse la verdad histórica sobre los motivos de la resolución de Juana de Asbaje, que todavía están en el misterio.

El testamento de Isabel Ramírez es, pues, un documento valiosísimo en cuanto proporciona el conocimiento de hechos que sin duda causaron honda impresión y graves preocupaciones a su hija Juana. ¿Fueron ellos el germe de la al parecer inexplicable decisión? No existe otra hipótesis con mayor fundamento. Los demás documentos incluidos en el libro del señor Ramírez España no aportan datos de tanto relieve, pero suministran elementos complementarios de positivo interés.

JERÓNIMO MALLO

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Religious Ideology and Christian Humanism in German Cluniac Verse. By Sister Marie Pierre Buttell, O.S.F. Dissertation. The Catholic University of America Studies in German, Vol. XXI. Washington, D. C.: The Catholic University of America Press, 1948. Pp. ix, 289. \$3.00.

This study concerns not only the religious verse of the early Middle High German period (1050-1150), but the religious spirit of medieval Europe. The observations of students of *Geistesgeschichte* of early medieval German literature among them Hermann Schneider, Julius Schwietering, Friedrich Vogt, Hans Dittmar, Gottfried Weber, Gustav Ehrismann, Friedrich Maurer, Paul Th. Hoffmann, Hans Steinger, A. Hübner, Josef Nadler, Hans Nuemann, are "strikingly at variance with one another as well as with the opinions of critics of former decades: Wilhelm Scherer, Wolfgang Golther, Johann Kelle, and others."

It was this state of affairs which prompted Sister Marie Pierre "to re-examine the evidence offered by scholars of the past and the present and to re-read the poems thoroughly with a view to verify, possibly correct or clarify the findings of the scholars, and to discover, if possible, ideological elements overlooked or deliberately ignored by former students."

The poems in this study appear under four headings: Didactic-Dogmatic, Liturgical, Mystical-Allegorical, and Biblical Poems. Under the first division twelve poems are analyzed beginning with *Ezzos Gesang*, and ending with two poems *Van der girheit* and *Christliche Lehre* by a poet who signs himself "Der wilde Mann."

The Liturgical Poems include *Benedictbeurer Gebet sum Messopfer*, *Deutung der Messengebräuche*, *Die Lilanei*, *Sündenklagen* (*Milstätter* and *Vorauer*), and the poem *Paternoster*.

A rather intriguing group of religious poems in the Mystical-Allegorical division is headed

by *Das himmlische Jerusalem*. This is followed by *Daz Hilmirche, Die Hochzeit, Von der Siebenzahl*, Priester Arnold's: *Von der Siebenzahl zum Lobe des Heiligen Geistes, Di vier Schtven* by Werner vom Niederrhein, and one of the "früh-gotik" works, *St. Trudperter Hohes Lied*.

Under Biblical Poems appear *Das Anegenge*, two poems by Frau Ava: *Vom Leben Jesu* and *Vom Jüngsten Gericht*, three *Genesis und Exodus* poems (*Wiener, Milstätter, and Vorauer*), two poems on the famous Judith of the Old Testament, and finally, *Lob Solomons*.

Sister Marie Pierre believes that the influence of St. Augustine was being felt in Western Catholicism in the twelfth century, but that, contrary to the theory of Weber, religious fervor found expression in a new and more personal type of piety founded on the humanity of Christ. The severe figure of Byzantine Christ, portrayed as a ruler and judge, lost in importance and the Savior in all His human aspects became the center of religious devotion. This awakened all the tender and touching emotions which man was capable of understanding and feeling.

The evidence turns against unjust complaints set forth by critics against this German Cluniac verse: an overemphasis on unbridled and extreme asceticism, a stressing of the belief in the power of faith over reason, the undue importance given to contemplative life, a false concept of humility, wrong and rigid moral notions, the constant mention of hell and damnation, devil, death, and the alleged forbidding attitude toward secular culture and life.

The critics have not given the *complete* picture—there is a brighter side. God is not only portrayed as the Almighty One who demands strict justice, but is often described as the patient, gentle, loving, faithful God who is Savior, Friend, Guide.

Christ is not only pictured as a divine Victor over the devil, darkness, and hell, who freed Mankind from exile; but He is also the loving, humble Sufferer on the cross, who as High Priest sacrificed Himself and atoned for the sin of man and freed him from interior depression. Contrary to Weber, there is strong emphasis on the human Christ, the God-Man on earth, and on compassion for Christ's physical sufferings.

The Cluniac poet did not lack true humility. One may even speak of a definite awareness and conscious possession of a sense of true Christian humility on the part of romanesque man in Germany. The definition of Christian humility always includes the use of reason and the appreciation of knowledge. *Diemüete* is taken as a spirit which understands, approves, and appreciates learning.

Man in Cluniac verse has, by his very nature, a legitimate abode of joy here on earth, and enjoys advantages in the natural order. There is evidence in many instances of the poet's eager interest and participation in, or in his portrayal of, the natural and legitimate joys and treasures of this earth: marriage, personal ornaments and attire, gardens (one with names of plants, vegetables, and flowers mentioned in in the *Wiener Genesis*), feasts and banquets, soldiers equipped in military splendor, songs, battles, farm life, and social gatherings. Two rather important underlying thoughts in this poetry are the idea of progress and the concept that human life is pervaded and controlled by law and progress.

In her Conclusion Sister Marie Pierre maintains that *ideology* as revealed in the religious poems of the early Middle High German period is as valid today as between 1050 and 1150; if there is a difference it is one of emphasis and not of value.

Sister Marie Pierre's concluding statements may be taken as a sort of challenge to students and scholars:

The entire body of thought set down by popular and professional writers on German Cluniac verse needs a thorough revision. It is hoped that this study will lead to a further investigation which would be not only commendable, but would also be a valuable contribution to scholarship.

SISTER M. JULIANA

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Morgenröte, Ein Lesebuch. Einführung von Heinrich Mann, Herausgegeben von den Gründern des Aurora Verlages, Aurora Verlag, New York, 1947. 351 pp.

Anthologies may be assembled with almost any number of objectives in mind. Most frequently anthologies—particularly those of poetry—are subjective in the sense that they constitute a collection of pieces of writing which the editor considered, from his personal point of view, to be particularly memorable. On the other hand, anthologies may be objective to the extent of attempting to demonstrate a certain point or idea, in which case the criterion of form and beauty is usually made subservient to the content matter, to ideals expressed, philosophies, historical trends of a period, etc.

Morgenröte is distinctly an anthology of this latter type. It is made up of a collection of German prose and poetry taken from the whole of German literary tradition, with no attempt at demonstrating any historical line of development—the whole book being rather a hymn to what we have grown accustomed to calling "the other Germany." Taken as a whole, the book really is a remarkable testimony to the long existence of love for peace, horror of war and death, of democratic, liberal and humanitarian thinking among German writers of the past and of the present. Some of the items reproduced are, of course, familiar to any German, many of them to the whole world. Actually, much more might have been added to further prove the point; thus, Schiller's "Lied an die Freude," perhaps the most internationally famous piece of German literature in this vein, has been not included in the collection. The emphasis has been placed rather on lesser or little known writers and their contributions which admittedly are in greater need of elaboration than what is already known and accepted. As a matter of fact, this anthology will prove to be full of potential discoveries to be made by any one who will approach it with an open mind. I am thinking above all of the stirring "Manifest der hingerichteten Studenten von München" which to me is one of the great climaxes of the entire work; to have this document so easily accessible is, by itself, a justification for the whole book.

The editors have tried to loosen the somewhat stern and perhaps narrowly political scope of the collection by inserting into the main body of writing poems and prose excerpts which, although they are of a more generally poetic nature, still bring into line a number of writers and poets whose life was directly or implicitly devoted to—let us say: the maintenance of liberal standards of life, to the principles, in other words, of "the other Germany," even though in their actual work they were what might be called "pure poets." Names like those of Mozart, Stifter, Lasker-Schüler, Trakl and others would come under this heading; it is good to have them represented and it probably is of little importance whether one would in all instances agree with the selections made.

Of course, an anthology always lays itself wide open to criticism, simply on the score that a certain subjective interest, however subdued it might be, can scarcely be avoided. Actually it adds to the charm of any anthology and increases its human value. I myself, for instance, regret that Goethe is represented with only one excerpt and Novalis not at all. Also Rilke's letters might have yielded some very pertinent passages, above all those written during the war years. Similarly Nietzsche, Wedekind (with his poetry!), Kafka—to mention only a few names chosen at random—are either not included or not with sufficient emphasis. But I admit that all such criticisms are bound to be just as subjective as the principles that guided the editors and they are not meant to detract from the fact that what has been achieved in this handsome volume adds up to a very impressive demonstration to the tradition of liberalism and humanitarian thinking in Germany, even if the form in which it expresses itself cannot claim in all instances to the standards of really first-class writing.

WOLFGANG PAULSEN

Smith College

Parzival. (Nach Wolfram von Eschenbach erzählt von Robert Janecke). Edited by Paul H. Curts, D. C. Heath and Company, Boston, pp. 116.

Although there is much reading material at hand for students of German who have mastered the rudiments of grammar, most of it has little cultural and enduring value. Therefore *Parzival*, as edited by Paul H. Curts, is highly welcome. Every educated man has heard in a more or less vague way about this medieval hero (mostly through the medium of the Wagnerian opera). In *Parzival*, the edition before us, the students will get a clear-cut picture of this ideal representative of noble knighthood. They may read for themselves the meaningful story in which an innocent, immature youth develops through physical as well as spiritual suffering into a well-rounded, mature man, full of human sympathy and understanding, and of a devout and sincere humility. Professor Curts used for his handy pocket-sized publication Robert Janecke's condensation in prose which is told in easy-flowing, every-day, yet dramatic German. Nine chapters make the reader acquainted with the various happenings in the Grail legend. Here pass before our mind's eye the hero's mother *Herzeleide*, *Gurnemanz*, (the wise mentor), King Arthur and his Round Table, and finally Amfortas (the guardian of the Grail). Questions for each chapter are provided which may form the basis for further discussion. The vocabulary is complete, as far as this reviewer could determine. It also includes idiomatic expressions under the corresponding key words.

To summarize: on account of its easy style, its importance for general culture, its excellent editing by Professor Paul H. Curts, the booklet can be recommended without reservation for class use as soon as the fundamentals of grammar are learned.

JOHN G. FRANK

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Washington, D. C.*

KLINCK, GEORGE A. *En Avant!* The Ryerson Press, Toronto, Canada, 1947, x+151, vocabulary, 153-195. Price \$8.55.

What strikes this reviewer as noteworthy, first of all, is the price—\$0.85 for a book of nearly 200 pages. In the United States it is not conceivable that a book of this size would cost less than \$1.50 and in all probability even more. This is not a "cheap" book. The binding, paper, type, and make-up are all good.

In the *Foreword* the editor discusses the French found in the text, where there are numerous expressions that our students who have never read any Canadian literature would find a bit troublesome. He justifies these expressions as "real French" and points out that any divergences from the continental French are merely the result of growth, "for French, old or new, is a living and growing language." As a matter of fact there seems to be little difficulty which any intelligent American student of French could not solve.

The book is divided into four parts. Part One, entitled, *Je Me Souviens*, consists of two sections: I. *Légendes et Folklore*, and II. *Chansons Populaires*. In the latter section one may wonder why *Il Est Né Le Divin Enfant*, noted as a "Vieux Noël Français," should be included in a Canadian anthology.

Part Two, *A Toute Epreuve*, is also divided into two sections. The first, entitled *Fondateurs de la Patrie*, tells of Jacques Cartier and the Héberts. There is also a passage entitled *La Ferme Dans l'Histoire du Canada* and another *La Maison*. The second section of Section Two is entitled *La Langue des Canadiens: Français* and, as the title indicates, explains the growth of the French language in Canada. It is a good explanation and defense of the French spoken in the country.

Part Three deals with *Le Québec d'Aujourd'hui*. First we read of *La Culture de la Terre* and then of *La Forêt et Ses Industries*. Included in this section is a vivid story of a log-drive. The third section of this part concerns another of the great industries of Québec, *La Pêche*. In the fourth section, *Chercheurs de Trésor*, there is a good mining story translated into French by André Champroux from an English novel, "Napoleon Tremblay" by Captain Angus Graham,

a Scotchman. There is a quantity of what we expect in Canadian French in this humorous tale of staking a claim in the Canadian woods.

The last section of Part Three gives an account of the *Progrès Industriel*. In this section there is a real Canadian story by a native Canadian, Mlle Gabrielle Roy. It is a bit taken from her first novel, *Bonheur d'occasion*.

Part Four, *Vers l'Avenir*, is divided into five sections: I. *Arts et Métiers*; II. *Poèmes Choisis*; III. *Le Théâtre*; IV. *Récits d'Aventures*; V. *Les Orateurs du Québec*.

In *Arts et Métiers* the author tells about the painters and sculptors of Canada. One may wonder why there is no mention of the musicians, for there are some fine ones in Canada.

Poèmes Choisis is a brief anthology of some delightful short poems. The introduction to this section gives an account of Canadian poets and poems.

After the *Introduction* to Section II, *Le Théâtre*, a short one-act detective play, which will amuse the adolescent students for whom the text is written, is given in full.

Récits d'Aventures, IV, consists of three tales of adventure. It is interesting to note in the introduction to this section that the editor says: "En général, les écrivains du Québec sont restés un peu trop à l'ombre de leur clocher; ils se sont montrés un peu trop esclaves du passé, un peu trop prudes, peut-être, dans un sens littéraire, pour réussir à peindre un tableau qui soit rayonnant, qui soit vrai en tout et qui plaise à tout le monde."

However, the four stories presented here, *La Légende du Ski*, *Le S.O.S.*, *La Bande*, and *Le Raid Sur Dieppe*, will at least please the students who read this book.

The last section, *Les Orateurs du Québec*, cites several speeches by patriotic Canadians.

For variety from the usual readings found in our high schools this reader should be a welcome change.

A map of Canada with those places which are mentioned in the text noted thereon would make a valuable addition, add much interest, and make the reading more live.

The text is generally rather free from errors and misprints. Those encountered are not very serious. But a more serious matter is the omission in the vocabulary of numerous unusual words. In a future edition a more complete vocabulary will be a real asset.

HUGO GIDUZ

*The University of North Carolina
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R. P. L. AND D. M. LEDÉSERT, *Histoire de la Littérature française*. Tome I: Le Moyen Age, La Renaissance et le XVIII^e siècle. Longmans, Green and Co., Inc. New York (London), 1947, pp. 295. Price, \$2.00.

Written in very simple French for English students, this new *Histoire de la Littérature française* reminds one of the volumes published in France by Brunschwig some thirty years ago. Each chapter is divided into several logical sections: the life of the author; his *œuvre*, dissected into conventional, short subdivisions (for example Corneille: (a) Ses tragédies et leurs sources; (b) Forme générale des pièces; (c) Le devoir du héros cornélien; (d) Style de Corneille; (e) Analyse de quelques pièces de Corneille); and finally short extracts from the more famous or typical works of the author studied. The writer's life is often accompanied by carefully-chosen anecdotes (except perhaps Molière's, with its very, very trite story of the *louis d'or*); the *commentaires* are few, logical, and without a trace of pedantry. The analyses—the *pierres de touche* of all popular histories of French literature—are excellent. The strongest objection to be made to this book could be applied to all other commented *Morceaux choisis* written for foreign students. I refer to the discrepancy of style between the sections written in elementary, somewhat dry French by the co-authors of the *Histoire* with young English students in mind and, at least in the first half of their book, the extracts chosen as illustrations. It must be rather difficult and disturbing for most students to pass from sentences such as those introducing the *Farce de Matre Pathelin* ("L'avocat Pathelin est sans argent; aussi, il rend visite au drapier Guillaum, etc. . . .") to a text of this type: "*Le Juge*: Vous dictez bien: il le conversel Il ne

peut qu'il ne le cognoisse. Vien là. Dy . . . *Le Bergier*: Bée! *Le Juge*: Veyc angoisse! . . . Sanglante fievre te doint Dieu! Et te moques-tu? . . . "There are notes, it is true (rather few), and, in the early texts, full translations in modern French. But I doubt if most of our students, who have the happy faculty of recognizing at once exasperating archaisms and *tours de phrase* which they know they will never use, appreciate them. Yet it would be unfair not to praise this *Histoire de la Littérature Française* for its good points. The twenty-odd pages which constitute the introduction to Classicism form, for instance, the best résumé I know of the social and literary phenomena which brought the movement about; there are other such chapters which make me anxious to read, and possibly use in small classes of mature students, the second volume of this book. The *Histoire* has also an excellent chronological table of events which I am sure all young students of French literature will enjoy.

PAUL L. GRIGAUT

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PAGNOL, MARCEL, *Cigalon*. Edited by John Braddock Sturges. D. C. Heath & Co., Boston, 1948. pp. v+143. Illustrated.

Marcel Pagnol is perhaps best known for his perennially popular *Topaze*, *Merlusse*, and more recently the celebrated film *La Femme du Boulanger*. Another amusing play, *Cigalon*, written originally for the French screen in 1936, has now been adapted for use as a classroom text.

The central character, Cigalon, is proprietor and chef of a restaurant in a little town in southern France. Reminiscent of Rostand's Ragueneau, he delights in reciting detailed recipes for the preparation of elaborate dishes which would charm the most exigent gourmet; yet, unlike his prototype, he will never condescend to prepare for his customers as much as a crust of bread. When the play opens, Cigalon has been living for three years on the culinary laurels of a long and distinguished career. The reason for his curious behavior stems from his belief that were he to serve something so trite as an omelette he would disgrace himself, and were he to serve the elaborate menus he talks about he would grow too tired. Finally his idiosyncrasies inspire a certain Madame Toffi to open another restaurant in the same town. The humorous incidents that are brought about by this competition provide delightful reading. Cigalon ultimately is obliged to prepare one of his very elaborate, many-course dinners, the outcome of which will amuse the reader because of its unusual development.

The ridicule that Pagnol points toward Cigalon's pride, arrogance, and smugness for his art of cooking suggests the satirical character delineation of Molière.

Unusual words, a few Provençal expressions, the names for the French dishes, and various colloquial terms are translated in the footnotes at the bottom of each page. Such colloquialisms or slang terms as: culot (cheek), la gargote (joint), un coup de fusil (gyp, bad meal), une éclipse (has-been), une gorgotière ("hash-slinger"), typical of the expressions encountered—suggest the modern flavor of the text. Today, inasmuch as emphasis is placed on lively, up-to-the-minute prose for classroom use, one will doubtless find in *Cigalon* a welcome addition to available reading material. For a third- or fourth-year French class in high school or for third-semester college French, this comedy, presented in eleven divisions, should create much interest and entertainment.

Besides a post-text vocabulary, the author has provided ample and diversified exercises comprising: a questionnaire, dictée, drills in idiomatic verbal expressions, verb-forms, vocabulary, and ten English sentences based on the text for practice in composition for use at the discretion of the instructor. The nine illustrations from the movie add much to the attractiveness of the volume.

Only one error, typographical, was detected on p. 49 line 9: A côté le gril est tout prêt avec de la viande; *est* for *esté*.

GERARD J. HASENAUER

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